

Catalogue
OF THE
Arabic and Persian Manuscripts
IN THE
ORIENTAL PUBLIC LIBRARY
AT
BANKIPORE

VOLUME II

PERSIAN POETS

KAMÂL AHUJANDÎ TO FAIDÎ

Prepared by
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PREFACE

THE first volume of the Catalogue dealt with the Persian Poets from Firdaus the founder of the Epic down to Hafiz the perfecter of the Lyric. The period thus covered extended from the 11th to the 17th century.

The present volume includes the works of the leading poets of Iran, Turan and Hindustan who flourished during the 15th and 16th centuries of the Christian Era.

The former volume concluded with an account of one who is universally regarded as the greatest of the poets of Iran, and I have thought it fitting that the present volume should end with the name of an author who stands second to none among the poets of Hindustan.

The thirty-eight names to be found in the Table of Contents show that the Bankipore Library is thoroughly representative as regards Persian poetry of the period, for while no familiar name is absent, the list includes two poets whose works are seldom to be met with, namely Mirza Kamran and Qasim Arslan. Although the name of the ill-starred Mughal prince looms large in the pages of Indian history, and although his poetic genius has met with due praise at the hands of his contemporaries by some strange circumstance only one copy of his Diwan, which like that of Bayram Khan is in

Persian and in Turki, has come down to us. A full description of this very valuable manuscript will be found under No 237. A Biography of the prince has also been given in the form of an Appendix.

With regard to Qâsim Arslân, although an account of his life is to be found in some of the principal *Tadhwas*, no other copy of his *Diwân* seems to have been preserved.

The Library is especially rich in fine copies of Jâmi's works. No 180 constitutes a serious rival to the famous St Petersburg copy. While No 185, containing the first chapters of the *Silsilat ud Dahab* and a number of lyrical poems, seems certainly to be in the handwriting of Jâmi himself.

From the point of view of calligraphy, the first manuscript described in this volume is No. 196, which contains a copy of Jâmi's *Yûsuf Zalikhâ* in the hand of the famous *Kâtib* Mîr 'Alî of Herât. This copy, for which 1,000 gold muhurs was paid, was presented to the Emperor Jahângîr by 'Abdur Rahîm, Khân Khânân, the son of Bayram Khân.

This volume, like the first, is the work of Maulavi Muqtadir, and I think it will be found that the high level of scholarship reached in the former volume has been well maintained. Most encouraging has been the praise extended to the Maulavi by some of the most eminent Orientalists in Europe.

I take this opportunity of mentioning with gratitude the valuable assistance which has been rendered in the work of cataloguing by the Assistant Librarian, Shahab ud Din Khuda Bukhsh, son of the founder of the Library. The third volume will bring the Persian poetry to a close, and it is intended to include in that volume a few photographic facsimiles of interesting title pages, etc., found in the works dealt with in the three volumes.

E DENISON ROSS

CALCUTTA, Oct 14, 1909

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PERSIAN POETRY

No 162

fol 31 lines 14 size $9\frac{1}{2} \times 6\frac{1}{2} \times 4\frac{1}{2}$

بحرہ ۱۱ - مباح

TUHFAT-UN-NASÂ'IH

A poem in the form of a Qasidah containing various religious and moral counsels on such subjects as prayer abstinence, fasting reading the Quran married life principles of trade advantages of charity duty towards one's neighbours the evils of borrowing money stinginess, chess and other games etc

All the verses of the poem end in the letter ر Beginning —

حبیبی نگونم بی حد مر حلقی حق و سر
کرده رمی و آسمان هم احزان ممس و قبر

On fol 2^b the author who designates himself یوسف گدا Yûsuf Gada (according to the colophon شاه یوسف Shâh Yûsuf Gada) says that he wrote these admonitions for his son ابوالفتح Abul Fath—

گوید رهی یوسف گدا در وعظ مصی حد را
ار زهر ل حوس لنا بوالفتح آن نور البصر

The spiritual guide of the author is designated on fol 2^a مسیح محمود
Shaykh Mahmûd

مسیح معظم نبر ما محمود آن صاحب ، مران ،
حون او ناسد هسکس هم مخنسم هم معتبر

In the conclusion the poet says that the poem, which he completed on the 10th of Rabi' II, A.H. 795 (A.D. 1392), is divided into forty-five chapters, and comprises 781 bayts (هصد و هشتاد و یک). For the difference in the number of the bayts, see Ethé, Ind. Office Lib. Cat., No 1276, where the learned doctor, by a curious oversight, misinterprets the meanings of هصد و هشتاد و یک and هصد و هشتاد و هشتاد و هشتاد as "786" and "781" instead of 776 and 771.

Regarding the date of the composition of the poem, our copy agrees with the two noticed by Dr. Ethé in his India Office Lib. Cat., Nos 1276 and 1277, while the St Petersburg copy (see Cat. des MSS. et Xylographes, p. 440, compare also Rehatsek Catalogue raisonné, p. 129, No 11) gives as date A.H. 752 (A.D. 1351).

Nothing much is known about the author of this poem, Hâj Khal, W. Peitsch, Dr. Ethé, and others have failed to identify him. Faqî Muhammad, a modern Indian biographer of the Hanafite 'Ulamâs, in his Hadâ'iq-ul-Hanafîyah (Lucknow edn., p. 294), which, according to the author, is based on certain trustworthy authorities enumerated in the preface, alone gives a very meagre account of the present author. He says that Shaykh Yûsuf was a Khalifah of the celebrated Nasîr-ud-Dîn Mahmûd Chirâg-i-Dihlî, the great Shaykh of the Chishtî Order (d. A.H. 757 = A.D. 1356); that the Masnawî Tuhfat-un-Nasâ'ih composed by him deals with moral and religious instructions, and that all the verses of the poem end in the letter ر; that he was well versed in theology, jurisprudence, tradition, and Tafsîr, etc., and that he died in A.H. 774 (A.D. 1372) for which date the words 'یا مورو ، انور' form a chronogram.

Now, if the above work is to be trusted, we can prefer A.H. 752, given in the St Petersburg copy, as the date of the composition of the poem.

For other copies see Ethé, Ind. Office Lib. Cat. (*loc. cit.*) An incomplete copy of the poem is mentioned in W. Peitsch, Berlin Cat., pp. 124, 125. See also Hâj Khal, vol. II, p. 242.

The Tuhfat-un-Nasâ'ih has been lithographed in Bombay, A.H. 1283.

It should be remarked that on fols 8^a-31^a of this copy the second part of all the bayts is written first and the first part afterwards.

Written in an ordinary Indian Nasta'liq
Dated Azimabad (Patna) 12th Jamadī I A H 1224
Scribe راج مسکه (sic)

No 163

fol 310 lines 12 size 8½ × 5 c × 3½

دیوان کمال حسدی

THE LYRICAL POEMS OF KAMÂL-I KHUJANDÎ

Beginning —

امساح سخن آن به که کند اهل کمال
به پای ملک الملک حسدی معال

مولانا مسیح کمال الدین مسعود Khujandî the celebrated saint and poet was born at Khujand in Transoxania. In his youth he performed a pilgrimage to Mecca and on his return settled down in Tabriz during the reign of Sultan Husayn bin Uways (A H 777-784 = A D 1374-1382) who entertained great respect for the poet and erected for him a Khanqah (monastery). Here the poet's renown as a saint secured for him a large number of disciples and adherents. In A H 787 = A D 1385 when Tâqatamish Gıyas ud Din of the White Horde of the Eastern Kipchak family of Orda attacked Tabriz he took the poet with him to his capital Sarai in Kipchak where Kamal i Khujand remained for four years. Subsequently he came back to his favourite city Tabriz in the time of Muzan Shah (d A H 810 = A D 1408) who was also a great admirer and patron of the poet. Kamal was a contemporary of Hafiz of Shiraz but they never met. Jami in his Baharistan fol 104 says that Kamal i Khujand imitated but at the same time surpassed Khvajah Hasan of Delhi. The poet spent the greater part of his life in Tabriz where he died in A H 803 = A D 1400. See Nafahat p 712. Habib us Siyar vol iii Jâz 3 p 90. Haft Iqlim fol 388. Yad i Baydî fol 190. Riyad ush Shuarî fol 348. Nahtar i Ishq fol 1429. Miftah ut Tawarikh p 159 and

Natâ'iy-ul-Afkân, p 352 According to the author of the Majâlis-ul-'Ushshâq, fol 136^a, Kamâl died in A H 808 = A D 1405 Daulat Shâh, p 352, places the poet's death in A H 792 = A D 1389, Taqî Auhadî, fol 619^a, in A H 692, probably a mistake for 792, following Daulat Shâh. The author of the Khulâsat-ul-Afkân, fol 157^b, alone places the poet's death in A H 783 = A D 1381

The following verse is said to have been inscribed on the poet's tomb

کمال ار کعبه روی بر در یار
هر از ، آفرین مردانه رویی

For further notices on the poet's life see Majma' un-Nafâ'is, fol 394^b, Makhzan-ul-Garâ'ib, fol 718, and Mir'ât-ul-Khayâl, p 81 See also Sprenger, Oude Cat, p 454, Rieu, Pers. Cat, p 632^b, Rieu, Suppl't, Nos 275 and 276, Ethé, Bodl Lib Cat, Nos 857 and 858, Ethé, India Office Lib Cat, Nos 1278-1280, Rosen, Persian MSS, p 119, W Pertsch, Berlin Cat, p 855, G Flugel, 1, p 557, J Aumei, p 27, Fleischer, Dresden Cat, p 7, J C Tornberg, p 103, Ouseley, Biographical Notices, p 192, and Bland, Century of Gazals, No 3

The initial Qasîdah is followed by two others, both rhyming in م.

fol 5^a Gazals, alphabetically arranged, beginning

ار تو يك مناجا ، حدائي خوش روی آيد مرا
تا دگر کس آسائي خوش روی آيد مرا

agreeing with the initial Gazal in Sprenger's copy

fol 296^b Qit'as, beginning as in Ethé, India Office Lib Cat, No 1278

تا فکر ، من بهاد بساد سخن
آباد سد ار من طرب ، آباد سخن

fol 309^b Fards, beginning

آن دلبر بد مهر که نامست ، بهر
دارد سر عاشقی ندارد دل مهر

One remarkable feature of this MS is that each Gazal, Qit'ah, Rubâ'i, and Fard has, as an introductory line written in gold, a line of Amî Shâhî's (d A H 857 = A D 1453) poems, and these, taken together,

would amount to nearly one fourth of his diwan The first introductory line runs thus on fol 3 —

یا رب سوسنه زندان ناک نار
یا رب نآب دنده ان نا نار

Written in a very clear Nasta liq within gold ruled borders with a double page faded unwan

The original leaves are put into modern margins

This splendid copy was written only eighty three years after the poet's death and the colophon is dated

في سنة ست و ثمانی و ثمانه = A H 886

No 164

fol 229 lines 10 size $8\frac{1}{2} \times 5$ $5\frac{1}{2} \times 2\frac{3}{4}$

The same

Another copy of Kamal i khuyandi's diwan containing only Gazals and a few Qasidas at the end

Beginning with Gazals in alphabetical order—

ای ناده مکس طره جانانه مارا
رخصر مصبان دل دیوانه مارا

Corresponding with the initial line of the Gazal on fol 7 in the preceding copy

fol 221 Qit as beginning as above

Written in a clear minute Nasta liq

Dated A H 992

Scribo

محمد طاهر

No. 165.

fol 91, lines 17, size $7\frac{3}{4} \times 5$, 5×3

دیوان مغربی

THE DÎWÂN OF MAĞRIBÎ.

Maulânâ Muhammad Shirîn, better known as Magribî مولانا محمد مغربی, a celebrated saint as well as poet, was born, according to Taqî Auhadî, fol 690^a, at Nâm in Isfahân. According to Jâmî, Nafahât, p 713, Magribî was a disciple of Shaykh Ismâ'îl Sîsî, a companion of Shaykh Nûr-ud-Dîn 'Abd-ul-Rahmân Isfarâînî. He is said to have derived his poetical title from a Shaykh of Magrib (Northern Africa), from whom he received the Khirqah of the Sûfî order of the celebrated Muhî-ud-Dîn Ibn-ul-'Arabi. The poet at first obtained great favours from Mirân Shâh (d A H 810 = A D 1408), but when Kamâl-i-Khujandî, an intimate friend of Magribî, rose to distinction and became a favourite of Mirân Shâh, he (Magribî) was no more favoured by the prince, and consequently the friendship of the two poets ended in a bitter enmity.

Dr Sprenger, in his *Oude Cat*, p 477, says that Magribî is the author of Arabic glosses on the *Fatûhât* and of the *Jâm-i-Jahân Numâ*.

According to Jâmî's *Nafahât* (*loc cit*) the poet died in A H 809 = A D 1406, at the age of sixty. Consequently we may infer that he was born in or about A H 749 = A D 1348. The same date of his death is given in the *Habîb-us-Siyar*, vol III, Juz 3, p 91, Taqî Kâshî, *Oude Cat*, p 19, *Khulâsat-ul-Afkâi*, fol 182^a, *Majma'-ul-Fusahâ*, vol II, p 30, *Natâ'ij-ul-Afkâi*, p 372, and *Yad-i-Baydâ*, fol 202^a. Almost all of the above biographers say that Magribî died in Tabriz and was buried in Suikhâb, while Taqî Auhadî (*loc cit*) says that he visited the poet's tomb at Istihbân in Fâris.

Majâlis-ul-'Ushshâq gives the poet's death in A H 807 = A D 1404, while Dr Rieu says that this date is also given in Taqî Auhadî, but our copy of Auhadî's *Uiafât* does not bear any date.

For further notices of the poet's life and his *diwân*, see, besides the references given above, Ouseley, *Biogr Notices*, p 106, Rieu, II, p 633, Rieu, *Suppl't*, No 277, Ethé, *Bibl Lib Cat*, No 859, Ethé, *Ind Office Lib Cat*, Nos 1281-1283, and W Pertsch, *Berlin Cat*, pp 719, 720 and 856.

The diwan of Ma'ni is said to contain about five thousand verses
Contents —

fol 1^b A proface in prose beginning—

الحمد لله الذي انا حروض الكون : الصم البهل
والروح الـ هـ آله

fol 3 An Arabic poem beginning—

كلما اذكره من ظل آله

fol 3^b A Maṣnawī dedicated to Shahrukh beginning—

س ارسي درين دنوان اسماع
حرايات و حراياتي و حمار

fol 4 A short passage in prose in which it is said that the Arabic verses are placed first on account of that language having preference over Persian in many respects

و چون سخن درين دنوان نلسان - ح حربي و رنان ملح
فارسي بود و رنان حربي لخصوصه ناهل الصه و نسا محمد
صلي الله عليه و سلم بتقدم اولي بود پس لاحرم هر شعري
كه بدان رنان بود مقدم داسه مد

fol 4-11^b Arabic poems beginning—

يا قانعا بصفاه عن دانه
و محصا عن دانه بصافه

fol 11^b Gazal not alphabetically arranged The first three bayts of the first Gazal are written in Arabic —

نظرب في رمي فصار فداك آله

Comp Etthe Bodl Lib Cat No 1281 where the reading is different
The first Persian bayt of this Gazal runs thus —

ترا هراسه چون رح سام سماند
نكي هراسه ناند سام و صافي و ناك

fol 72^b Tarjî'ât, beginning

آمناء ، وجود کرد اسراف
نور او سر بسر گرفت ، آفاق

fol. 86^a. Another series of Gazals, beginning

ترا که دیده بباسد نظر چگونه کی
ندین قدم که تو داری مهر چگونه کی

fol 88^a. Rubâ'is, beginning

ای گسسته زبان رو بهوار جام جهان
بدا شده از نام حوسه ، نام جهان

fol 90^b A few Qit'as and Rubâ'is in Turkish, beginning of the first Qit'ah

مردۀ دیلم حو او یان نویه سبیه
دو حویان قلم دیلم ببراج ریر

The Turkish Qit'as and Rubâ'is are not found in other copies.

The dîwân of Magribî has been printed in Persia, A H 1280.

Written in ordinary Nasta'liq

Not dated, apparently 16th century

The original folios of the MS are mounted on new margins

No 166.

fol 79 , lines 15 , size $10\frac{1}{2} \times 6$, $7\frac{1}{4} \times 4$

The same

Another copy of Magribî's dîwân, with the prose preface beginning as in the preceding copy The arrangement of the Arabic poems in the beginning is nearly the same as above

fol 11^a. Gazals in alphabetical order, beginning, as in Ethé, India Office Lib Cat, No 859, and Rieu Suppl, No 277

حورصد رحب حور ، ندا
درات دو کون صد هویدا

fol 66 Tarj at beginning as in the preceding copy
fol 75^b Ruba is beginning as above
The MS ends with one or two Qit as
Written in a clear bold Nasta liq
Not dated apparently the latter part of the 16th century
The folios like the preceding copy are mounted on new margins

No 167

fol 94 lines 12 size 8 × 5 5½ × 3½

The same

Another copy of the diwan of Magribi with the proso proface beginning as in the preceding copy This copy contains in the beginning a smaller number of Arakio poems than the preceding one The Gazals alphabetically arranged begin on fol 8 as in the above copies Tarj at beginning as above on fol 74^b

Ruba is beginning as above on fol 91^b

Written on thin letter papers of two different colours in two different hands Up to fol 22 in an ordinary Nasta liq and the remaining part in an ordinary Nim Shikastah

Dated Mur_hidabad the 27th of Jayth 1258 (Bengalee) = A D 1851

Serike امانت علي ولد محمد شي written for Mirza Ali Nagi

Khan

No. 168.

fol. 430, lines 15, size $9 \times 5\frac{1}{4}$, 6×3

ديوان سيد نور الدين، الله ولي

The *dîwân* of Sayyid Nî'mat Ullâh Walî, containing religious and mystical poems, beginning with a short doxology

الصد لله الذي من الامان وفيه الاقدس الاقدم و
سبحان الخ

Nûi-ud-Dîn Nî'mat Ullâh, الله ولي, better known as Sayyid Nî'mat Ullâh Walî, was born in Halab, according to the author of the *Majma' ul-Fusahâ*, vol. 11, p. 42, on the 22nd of Rajab, A H 730 or 731 = A D 1329 or 1330 (See also Rieu, 11, p. 634) From an early age he applied his mind to the study of literature, theology, jurisprudence, Sûfism, and other subjects, which he is said to have learnt separately from the several distinguished learned personages of the age, viz, Shaykh Rukn-ud-Dîn Shîrâzî, Shaykh Shams-ud-Dîn Makki, Sayyid Jalâl ud-Dîn Khwârizmî, and Qâdî 'Adud-ud-Dîn. At the age of twenty he went on a pilgrimage to Mecca, where he met Qutb-ud-Dîn Râzî, and became the disciple of the learned Shaykh, the celebrated 'Abd Ullâh Yâfi'î (d. A H 768 = A D 1366), who is the author of the several well-known Arabic works on Mysticism, enumerated in Brockelmann, vol. 11, p. 177. After staying for some time at Mecca, he travelled through Egypt and Îrân, and on reaching Tabriz came in contact with Qâsim-i-Anwâr (*vide infra*). He then came to Samarqand, and on his way, visiting Yazd, reached Kûmân, where his son Buhân-ud-Dîn was born. He finally settled in Mahân, near Kirmân, it is said with ninety thousand disciples around him.

Being a celebrated saint of a noble parentage, he was highly esteemed by the reigning king Sultân Shâh Rukh Mirzâ (A H 807-859 = A D 1404-1447), as well as by other distant ruling chiefs and nobles. Referring to his pedigree on fol. 391^b, he informs us that he was a descendant of the great prophet of Arabia, who was his ancestor in the nineteenth degree.

نوردهم حد من رسول حد است
آسكاراست نسب، استهائي

Sultan Shahab ud Din Bahmani of the Deccan (A.H. 820-838 = A.D. 1421-1434) as a token of his regard constructed a large domed building on the tomb of this holy saint

Some biographers are of opinion that Sayyid Nimat Ullah has left above three hundred religious and mystical treatises in Arabic and Persian His diwan is said to have been prefaced by one Sayyid Mahmūd Waiz known as Dā' Ullah of Shiraz

Abd ur Razuq Samarqandi who visited the Sayyids tomb in A.H. 84 = A.D. 1441 says in his Matha'us Sada'yn fol 112 that the Sayyid died on the 25th of Rajab A.H. 834 = A.D. 1430 This is followed by the authors of the Habib us Siyar vol III Juz 3 p 143 Nata'ij ul Afkar p 423 and Miftāh ut Tawārikh

The authors of the Jamī' Mufid Lubab ut Tawārikh and Tabaqat i Shāh Jahāni give also as stated by Dr Riou p 634 the same year of the Sayyid's death

Daulat Shah p 333 (followed by Taqi Auhadi fol 758^b and by the authors of the Majalis ul Mu'minin fol 3^b, Mirat ul Asrar fol 55^b, Khulasat ul Afkar fol 203^b, Riyad ush Shu'ara fol 143 and Nash'at i Iḥq fol 1843) states that the Sayyid died in A.H. 827 = A.D. 1423 at an advanced age In his diwan fol 390^b the Sayyid distinctly says that he passed ninety seven years in happiness —

لود و ٩٧ سال عمر خوشي
سده را داد حي ناسده

While in the following copy fol 274^b the poet on another occasion says that he reached the age of about one hundred years —

قرب صد سال عمر من بگذشت
قصد موري نكرده ام نصد

The present copy fol 349^b reads سال قرب ٩٧ instead of سال قرب ١٠٠, but سال صد is no doubt a better reading

The short prose duxology is followed by several Masnavi Gazals and Ruba'is The first Masnavi begins as in Rien Suppl No 279 —

خوس نگوای یار سم الله نگو
هر چه محبوبی رسم الله نگو

fol 52 Beginning of the Gazals in alphabetical order —

حام ؟ ني نامت ، سيد ما
خان و خانان ماست ، سيد ما

fol 372^b The contents run from the centre to the margin, where a series of *Tarji'*bands begin thus

آمد آن ساقی سر مست ، و بدمنس حامی الخ

fol 377^b-392^b This section, which is entitled in the following copy *رساله اسمع* ، *سید حلیل الله*, contains several *Maṣnawîs*, *Qit'as*, and *Tarkîbbands*, and begins with a line or two in prose—

هو الاول والاخر والظاهر والباطن وهو نکل مئی عظیم الخ

which is followed by a *Maṣnawî*, beginning thus —

صور ، و معی را همه در یاب ،
می و حامد همه جو آ ، و حیات ،

fol 389^b The poet says that his son *Mîr Burhân-ud-Dîn Khalîl Ullâh* came to him unexpectedly in *Sha'bân*, A.H. 775 —

دم صاحب گدشته بود از روز
روز آدینه در مه شعبان
ناردهم بود ماه وقت سریه ،
ماه در خود و مهر در مبران
رخ و هفتاد و هفتصد از سال
رفته در (sic) که ناگهان
سر برهان دین حلیل الله
آمد از عهده ، سده را مهران

fol 392^a *Rubâ'is*, alphabetically arranged, beginning as in *Rieu Suppl*, No 279 —

سوا ، مرا لطف ، الهی بخدا
هر درد که بود از کرم کرد دوا

fol. 423^b Cards in alphabetical order beginning as in Rieu Suppl (loc cit) —

در آینه نیام آسا
سود جمال حمله آسا

The contents of this copy are very similar to those of the one mentioned in Rieu Suppl (loc cit) and also to the Tehran edition lithographed in A H 1276

The following note at the beginning suggests that this valuable copy once belonged to the Imperial Library of Shah Jahan —

کتاب دیوان شاه در
شاه جلد شاه نائب اسد خان مرید نواب مره‌م‌هی خان مرحوم
جمع کتابخانه هاشمیه مد ساری ۱۶ ماه رجب ۱۰۵۹ هـ

Written in a clear Nasta'liq within gold ruled borders with a small faded heading at the beginning

Dated A H 942

Scribe العبد ابن عارف - ن الی ی

No 169

fol 296 lines 22 size $9\frac{1}{2} \times 5\frac{1}{2}$ $7\frac{1}{2} \times 3\frac{1}{2}$

The same

Another copy of Sayyid Nemat Ullah Wali's diwan. Some folios are missing from the beginning and the MS opens abruptly with the following line of a Masnawi —

در نو فانی سوی نشا فانی
خود اریں نسودی خدا فانی

After a few Masnavis in the beginning the Gazals in alphabetical order very similar in arrangement to those of the preceding copy begin as above on fol 5

fol 251-252 Qa'idat in praise of Ali bin Abu Talib and the

prophet, these are followed by a few Rubá'is and several Qit'as, after which run several Qasidas, mostly in praise of 'Alî

fol 267^a Tarjibands, in praise of 'Alî, the first begins thus —

تا نواي - ندري بر طارم - صرا ردد
کوس عرش بر فرار عالم اعلي ردد

the burden runs thus —

اين - ر المړمدين امه ، وولي كودگار
لا . ي الا علي لا سه ، الا دوا الفغار

fol 270^b رصالة الصديقه ، مسد حليل الله , begins as above, and contains Faids, Qasidas, Masnawis, Muṣallasât, Mukhammasât, and Muqatta'ât

fol 382^b Rubá'is, alphabetically arranged, begin as above

Written in ordinary Nasta'liq The MS seems to have been roughly handled, and most of the leaves at the beginning are damaged

Not dated, apparently 18th century.

Written in Saimaspûr

Scribe

نوراصد

No 170.

fol 132, lines 17, size $7\frac{1}{4} \times 4\frac{1}{2}$, $6\frac{1}{4} \times 3\frac{1}{4}$

ديوان قاسم انوار

THE DÎWÂN OF QÂSIM-I-ANWÂR.

Beginning as in most copies —

من بحاره سودا رده مر گردانم
که ناوصاء ، خداوند سخن خون رانم

Sayyid Mu'in-ud-Dîn 'Alî, known as Qâsim-i-Anwâr, with the poetical title Qâsim and also Qâsimî (see Dr Ross's Cat of Persian

and Arabic MSS in the I O Library p 31) سعد معین الدین حلی was born in AH 777 = AD 1376 at Sarab which according to Yaqtā vol iii p 61 is a town in Ādārbāyjan and is situated between Ardabil and Tabriz Qasim at first took Shāykh Sadr ud Din Ardabili (d AH 779 = AD 1377) the son and successor of Shāykh Saifi ud Din Ardabili (d AH 730 = AD 1334) as his religious and spiritual instructor and subsequently became the disciple of Shāykh Sadr ud Din Ali Yamini a discipual of Khulafah of Shāykh Auhad ud Din Kirmāni (d AH 697 = AD 1297) He came to Ilān and then went to Nihāpūr in Khuzistān After staying here for some time Qasim travelled to Herāt where a large number of people including most of the noblemen of the court of Shāh Rukh (AH 807-850 = AD 1404-1447) became his followers It is said that Shāh Rukh was led to believe that Qasim's influence over the inhabitants of Herāt was a source of danger to the kingdom and consequently the poet was ordered by the monarch to quit the city Abd ur Razzaq in his Maṭn al-Sādāyān fol 99 followed by Jamī in his Nafahāt p 689 and the author of the Habīb-us-Siyar vol iii Juz 3 p 140 states that when Shāh Rukh was stabbed by one Ahmad Lur in AH 830 = AD 1426 Mirzā Baysangar suspected Qasim of complicity in the crime and forced him to leave Herāt However Qasim left for Balkh and then came to Samarkand where he found protection under Mirzā Ulugh Beg (d AH 853 = AD 1449) He finally settled in Khayjird in the district of Jam where he died in Rabi I, AH 837 = AD 1433 See besides the references mentioned above Majlis ul Ushshuq fol 141^b Nadī Baydā fol 84 Riyāz ul-Shayrī fol 331^b Nāshitar ul-Shuq fol 140^b Daulat Shāh p 346 followed by the author of the Mirat ul Khayāl places the poet's death in AH 830 = AD 1431 Notices on the poet's life will also be found in Taqī Auhadī fol 587 Khulāsat ul Afkar fol 14^b Majma nu Nafais fol 382 Majma ul Usaha vol ii p 27 and Bland Century of Persian Ghazals vi

Besides the diwan he has left several Sāfi tracts in prose and poetry such as Anis ul Ārifin Anis ul Āshiqin etc described in Rieu p 636 Rieu Suppl't No 280 Ethé Bodl Lib Cat No 862 etc etc

For copies of the diwan see besides the above catalogue Ethé Ind Office Lib Cat Nos 1285-1289 Berlin Cat p 860 G I Lib Cat pp 508 509 etc

fol 2^b Beginning of the Gazals in alphabetical order —

ای صبح سعادت رحمن تو هویدا
آن حسن حال - ب نیکو و بعالی

fol 128^a Muqatta'ât, beginning

سرمد کریں آل ہ الح

fol 129^b Rubâ'is, the first one is in Turkî, which runs thus —

اول یار حریر ایلہ کہ الح

After which begin the Persian Rubâ'is as in Rieu Suppl., No 280

مستند ہم ار حسن ، سلطان قدم الح

Written in a fine clear Nasta'liq, within gold borders, with a small illuminated heading at the beginning

Dated the end of Rajab, A H 933

Scribe

ہدی السانوری

No. 171

fol 353, lines 15, size $8 \times 4\frac{3}{4}$, $6 \times 2\frac{3}{4}$

کلیات، کازی

KULLIYÂT-I-KÂTIBÎ.

A slightly defective copy of the poetical works of Kâtibî.

Maulânâ Shams-ud-Din Muhammad, poetically known as Kâtibî و مولانا شمس الدین محمد بن عبد الله ال سانوری المخلص به کاتبی, was originally born in a place between Tarshîz and Nishâpûr, but as he was brought up and educated in the latter city, he is generally known as Kâtibî of Nishâpûr. It was here that Kâtibî in his early life applied his mind towards caligraphy under Simî, the well-known caligrapher of the age, and hence adopted the poetical name Kâtibî (caligrapher). Being possessed of an extraordinary genius he soon surpassed many in the art of composing poetry. It seems that Simî, who trained Kâtibî in caligraphy, did not fail to take advantage of learning the art of poetry from Kâtibî, but being unable to cope with the superior talent of his master, and conceiving a mischievous malice against him, Simî

announced in different localities most of Katibi's productions in his (Sims) own name. Katibi himself refers to this on fol 319 —

ميان شهر نساوړ ټي
 حواسعار ملخ کاتي دند
 مسهد رفت و در نام خودس
 نلک خود و نکدالرا بدر دند

The poet reluctantly left Nishapur for Herat where he entered the service of the learned prince Mirza Baysangar (*d. A.H. 837 = A.D. 1433*) son of Sultan Shah Rukh (*A.H. 807-850 = A.D. 1404-1447*). Mirza Baysangar is said to have asked the poet to compose a Qasidah in answer to one of Kamal ud Din Isfahani (*d. A.H. 635 = A.D. 1237*). But unfortunately the Qasidah did not meet with the approval of Baysangar and the poet with a broken heart quitted the place for Shirwan. Here he found a most benevolent and munificent master in Amir Shaykh Ibrahim Shirwan (*d. A.H. 820 = A.D. 1417*) who showed extraordinary favours to him and did all he could for his comfort. Katibi then travelled to Adairhujan and addressed several Qasidas to Iskandar bin Qais Yusuf (*A.H. 824-838 = A.D. 1421-1434*). But this king took no notice of the poet and he wearied with his wandering life and disgusted with the ill treatment of kings and nobles devoted the latter part of his life to religious and Sufic studies in Isfahan under the celebrated Sâfi Shaykh Saïm ud Din Isfahani (*d. A.H. 835 = A.D. 1431*). Katibi finally settled in Astarabad where he began to write a Khamsah in imitation of Nizami when all of a sudden he fell a victim to the plague in *A.H. 838 or 839 = A.D. 1434 or 1435*.

Notwithstanding the known celebrity of Katibi Jami in his Baharistan fol 106 has correctly passed the following remark on the poet —

اما شعر وي نکد و هموار .. سر گره افاده
 است الح

For notices on Katibi's life see Daulat Shah p 381 Mirat ul Khayal p 90 Haft Iqlim fol 222* Majma un Nafais fol 394 Khulasat ul Afkar fol 158 Riyad ush Shu'ari fol 346 Majma ul Fusah vol II p 28 Natan ul Afkar p 364 Âtash Kadah p 99 Makhzan ul Garab fol 710 Nashtar ul Ishq fol 1494 See also Sprenger Oude Cat p 457 Rien p 637 Berlin Cat p 862 G. Flügel 1 p 561 Cat Codd Ox Langd Bat II p 119 Cat des MSS et Xylographes p 366 J. C. Tornberg p 104 Ouseley Biogr

Notices, p 188, Bland, Century of Persian Ġazals, No 5, Ilāj Khāl, vol III, p 302, etc

Contents of the Kulliyât —

I

fol 1^b. گلشن ابرار Gulshan-i-Abrâr A religious Masnawî poem in imitation of Nizâmî's Makhzan-ul-Asrâr

Beginning —

بسم الله الرحمن الرحيم
تاج کلامت و کلام قدیم

II.

fol 30^b مجمع البحرين Majma'ul-Bahrayn, or "the conjunction of two metres", so called because this Masnawî can be read in two different metres, viz, فاعلن فاعلاتن فاعلن and فاعلن فاعلن فاعلن The poem is also called نازن و منظر Nâzin-u-Manzûr

Beginning with a prose preface as in Rieu, p 638

بسم الله الرحمن الرحيم نالقول و لغوه مدام ار رحبر ، مسلح
الهام و منکلم بردوام الح

The poem begins thus on fol 31^b

ای سده ار قدر ، تو ما وطن
لوه دیبانه دسا و دین

This allegorical Masnawî, dealing with the loves of Nâzir and Manzûr, is interspersed at places with some Ġazals suitable to the sense of the story

III

fol 71^b. ده باب Dah Bâb, or "The Ten Chapters" A poem containing moral precepts illustrated by anecdotes It is identical with the one described in the Gotha Catalogue, p 77, where it is styled as "Tajnisât"

Beginning —

ای برده ، در دو عالم کارزار
حملة عالم را برده ، کارزار

IV

fol 112^b **سی نامه** Si Namah or The Thirty Letters so called on account of its containing thirty love letter of Muhib and Mahbûb the hero and heroine of the poem hence it is also styled **محب و محبوب**

Beginning —

دھي مي نامه ام نامي ر نام
خدم حرفي از حرو گام

۱

fol 159^b The introduction of the poem **دلرباي** Dilrubai
Beginning —

دھي روح را ر-و- رايه
کام مرا حمد تو نايه

Unfortunately the entire poem after the introduction is wanting and it appears that some mischievous hand has torn it away

In this introduction the poet after enumerating his previous poems **Dih Bab Si Namah Majma ul Bahrayn** and **Im u Dil** repents much for his absence in Jihān in which unlucky period he lost his benevolent master Sultan Rûla (who died according to **Jihān Âra** as stated by **Rien** p 638 in A H 829 = A D 1425) The poet further says that after some hindrance he got an introduction to the court of the said Sultan's successor **Amir Kiva** whose courtiers harassed him (**Katibi**) by criticising his poems but shortly after he gained the favour of the Amir to whom he dedicated the poem **Dilrubai**

The last line of the introduction found here runs thus —

برآورده گردان دهاي کس
بر حبل نا ارحم الراحمين

fol 167 **Qasida** Some **Qasidas** along with the poem **Dilrubai** are missing and the initial **Qasidah** found here runs thus —

سامي ر حام لاله رح کس احمر امب
در ناب رمر را که انارک بساغر امب

The Qasīdas are addressed to the following personages. *Manūâ* Bâysangar, Abû Muslim, Sultân Shaykh Ibrâhîm, Sultân Khalîl, *Manūchîhr*, Sayf-ud-Dîn, Sayyid Murtadâ, Amîn Muhammad Mu'in-ud-Dîn, Khwâjah Hâjî A'zam, Khwâjah Tâj-ud-Dîn, Khwâjah Sharaf-ud-Dîn, Khwâjah Jamâl, Khwâjah 'Alî, and Khwâjah Yûsuf, Some Qasīdas on foll 323^b-349^b, added in a later hand, are in praise of God, the prophet, 'Alî, Khwâjah Sâ'in-ud-Dîn, Tîmûr, and Shâh Rukh.

fol 223^a Gazals, alphabetically arranged

Almost all the Gazals ending in the letter ، ال are missing, and the first line with which the Gazals open here is the following last line of a Gazal

برسد حال جان و دل کانتی ارو
 خون خانه ناک منور ، چه برسد در ، را

This line is followed by only one of the Gazals rhyming in the letter ، ال. It begins thus

هوای ساحه ، در هوای سرو تو دل مارا
 ولی بر آ ، نسیم خود فروسد نا نگل مارا

Then begin the Gazals ending in the letter ، و, and the usual arrangement is observed throughout

fol 313^b Qit'as, beginning as in Ethé, India Office Lib Cat, No 1291

ای دل از خواهی که نادی در ره عرو ، سوار
 امپ ، همد ، را بمیدان قیام ، تار تر ،

Two Qit'as on fol 315^a record the deaths of *Manūchîhr* and Mîr 'Âdil Shâh

fol 321^b Rubâ'is, beginning as in Ethé, Bodl Lib Cat, No 867 —

هر جا که حدد ، می امر گردد
 تا نسیم مسک و به مر گردد

The Rubâ'is break off on fol 323^a and are taken up on fol 350^a —
 . Some folios of the MS are misplaced, and the right order after fol. 166 is foll 323-349, 167-323, 350-353

The MS bears on fol 160^b some seals of the last King of Oudo
Written in an ordinary Nasta'liq
Not dated apparently 17th century

No 172

fol 25 lines 11 size 12 × 7½ 8½ × 5½

حال نامه معروف به گوی و جوگان

HÂL NÂMAH, BETTER KNOWN AS
GÛI-U-CHAUGÂN

An allegorical mystic Masnawî by Ârifî Harawî
Beginning —

زان بس که - حال گویم
ار حالی دو الصلال گویم

Mawlana Ârifî Harawî مولانا عارفی هروی a native of Herat flourished during the reign of Sultan Shah Rukh (A.H. 807-850 = A.D. 1404-1447). He was surnamed سلمان بانی or the second Salman for two reasons first the excellence of his style and secondly that like Salman his eye-sight was weak. Besides the present Masnawî and several other poems Ârifî has left a poetical treatise on the Hanafite law. According to Durrat Shah p. 439 and several other biographers Ârifî is the author of a Dah Namah which he is said to have dedicated to the Wazir Khwayjah Pîr Ahmad bin Ishaq but this is disputed by Taqî Auhadî in his Urafat fol 469^b. This Taqî is of opinion that it was one Mahmud Ârifî a different poet who composed the Dah Namah and dedicated it to the said Wazir and that people have mistaken Mahmud Ârifî for Ârifî Harawî. But according to Ilahî Onda Cat p. 80 it would appear that Mahmud Ârifî is identical with Ârifî Harawî.

The author of the Tabaqat-i Shah Jahân as stated by Rieu p. 639 places Arifî's death in A.H. 853 = A.D. 1449.

For notices on the poet's life, see *Ḥabīb-us-Siyar*, vol. xi, Juz 3, p. 150, *Majma'un Nafā'is*, vol. ii, fol. 304, *Makhzan-ul-Gaiā'ib*, fol. 542, and *Suhuf-i-Ibrāhīm*, fol. 600.

The eighth line on fol. 2^b reveals the name of the poet

تا نام بعارفی برارم

Although the poet calls the poem *Ḥāl Nāmah*, on fol. 24^a, line 2—a title which is also found at the beginning of the MS—it is better known as *Gūi-u-Chaugān* و گوی و هوگان. These two words, which form the subject of this *Masnawī*, are personified, and they recur very frequently in the course of the poem.

The *Gūi-u-Chaugān* was the favourite game of the ancient Persians, resembling much the polo of the present age.

According to the author of the *Tabaqāt-i-Shāh Jahānī*, as stated by Rieu (*ibid.*), the poem was written in *Shīrāz*, for *Mīrzā 'Abd Ullāh*, who succeeded his father *Ibrāhīm Sultān* as governor of *Fārs* in A.H. 835 = A.D. 1431. This copy, like the one mentioned by Rieu (*ibid.*), bears the dedication on fol. 6^b to *Sultān Muhammad*.

حورشبدر سریر و ماه مسد

سلطان جهانباں مصد

In the epilogue on fol. 23^b the poet says that he composed this *Masnawī* after passing the fiftieth year of his age, within the course of two weeks, in A.H. 842 = A.D. 1438.

سجده گداز ، سال ۵۰۰م

یک نیم سبک سال ۵۰۰م

کردم بدو هفته بهر نامس

همچو ماه خارده نامس

ای آنکه معانه ندانی

تاریخ بیان این معانی

خون کوه سحر نباید

روشن سو گوی حور نباید

The chronogram *حور گوی* indicates the date A H 842 The poet further adds that it consists of five hundred and one verses —

حور بر حد دس علم نهادم
بر پانصد و یک رسم نهادم

According to some the poem consists of five hundred and ten verses and according to others of five hundred and five verses The exact number of verses in this copy is only four hundred and ninety five

For other copies see Ricu (*ibid*) G Flügel i p 560 J Aumer p 36 Cat des MSS et Xylographes p 379 and Cat Codd Or Lugd Bat ii p 123 Compare also Haj Khal vol v p 266

This splendid copy is the handiwork of the celebrated calligrapher Mir Ali al Kutib poetically known as Majnūn (d c A H 950 = A D 1543) a most accomplished Nasta'liq writer (See No 195 below)

Written on good thick paper in an elegant bold Nasta'liq within coloured and gold ruled borders with headings written in white on gilt and floral grounds The margins of various colours are decorated with light gold floral designs throughout

No 173

fol 36 lines 13 size 9 × 6½ 6 × 3

دیوان شاهی

DÎWÂN-I-SHÂHÎ

A beautiful copy of the diwan of Amir Shâhi
Beginning with the 'azals in alphabetical order —

ای شمس نسه نام با تا سر ما
وین حرف سدر و زور ارل سر لوست ما

Amir Shâhi whose original name was Âqa Malik bin Jamal ud Dîn Iruzkhân *امیر شاهي السرواري* was a native of Sabzwar in Khurasan He was descended from the noble

and illustrious family of the Sarbadârs of Khurâsân, and is said to have been the nephew of Khwâjah 'Alî Muayyad (A H 766-783 = A D 1364-1381), the last prince of that family. Besides being a distinguished poet of great eminence Shâhî was very well skilled in calligraphy, painting and music. Daulat Shâh, p. 426, remarks that the pathos of Khusrû, the nicety of Hasan, the delicacy of Kamâl, and the elegance of Hafiz, are all combined in the style of Shâhî. A member of the ruling family of Khurâsân and possessing such a versatile mind, Shâhî was courteously treated by kings and nobles, and he soon found a patron and a friend in the learned prince Muzâ Bâysangar (d A H 837 = A D 1433), the son of Sultân Shâh Rukh (A H 807-850 = A D 1404-1447). The prince and the poet became intimate friends in a very short time, and the former restored to the poet his lands and possessions which had been lost in the wars with the Sarbadârs. It is said that on one occasion Muzâ Bâysangar, thinking that the Takhallus Shâhî would be more suitable for himself, asked the poet to adopt some other poetical title, but as that title had already established the poet's reputation, he did not approve of the prince's proposal. Thus offended, the prince broke off his connection with the poet for one year. One day, when the prince was entertaining his friends in a party, Shâhî asked for an audience which was refused by the prince. The poet instantly composed a very pathetic poem, quoted in Taqî Kâshî, fol. 228^a, and sent it to the prince, who, greatly moved by it, pardoned the poet and began to show favours as before. The poet unfortunately did not enjoy long the prince's society. Once, on a shooting excursion, when the prince and the poet were left alone, the former imprudently observed that it was on such an occasion that the poet's father had seized the opportunity of killing a Sarbadâr, and that he apprehended a similar treachery from the poet on that occasion. This remark deeply offended the poet, and ere long he retired from the court. He went to his native place, and, satisfied with the small income of his ancestral property, began to lead a peaceful life, till, at the request of Muzâ Abul Qâsim Babar (son of Muzâ Bâysangar), who ruled in Khurâsân from A H 855-861 = A D 1452-1457, he went to Astarâbâd to make designs for some palaces, and died there in A H 857 = A D 1454, after the age of seventy. His body was removed to his native place, Sabzwâi, and interred in the same cemetery where his ancestors lay buried. His contemporary poets were Âdarî, Maulânâ Kâtibî, Maulânâ Hasan Salimî and Khwâjah Auhad Mustaufî. The last-named poet composed a very pathetic elegy on the death of Shâhî. This elegy, quoted in Taqî Kâshî (*loc cit*) begins with the following line —

کو سوز و ریز و ریز ار اسک و آہم سرور
 رانکہ سہر سادہ بی مہی آید نکار

Taqi Auhadi in his 'Urafat fol 301 asserts that Shahi was the teacher of the celebrated Jami and that the latter made a selection of one thousand verses from the original diwan of Shahi. Neither of these statements is supported by any biographer. Jami himself in his Baharistan fol 106 concludes his notice on the poet's life with the following few words of praise without making even a slight allusion to any connection he may have had with Shahi —

ماهي سرواري — ويرا اسماعار له ، و نکد و هموار
 ا ، با عبارات ناکره و معاني نرحاسي —

Moreover two reliable authors viz Taqi Kashfi (*loc cit*) and the famous historian Khwand Amir (see *Habib us Siyar* vol iii Juz 3 p 150) distinctly say that Amir Shahi composed twelve thousand verses and from these he selected one thousand verses for his diwan which is extant nowadays. See also Haj Khal vol iii p 286

For further notices on the poet's life see besides the references given above Haft Iqlim fol 22, Mirat ul Khayal p 96, Âtash Kadah p 111, Makhzun ul Garab fol 390, Nashatar i Ishq fol 904, Suhuf i Ibrâlum fol 402 etc

Copies of Amir Shahi's diwan are mentioned in Rieu ii p 640, Rieu Suppl Nos 284-285, Brownes Camb Univ Libr Cat pp 303-354, Etthe Bodl Lib Cat Nos 875-878, Etthe Ind Office Lib Cat Nos 1293-1297, Pertsch Berlin Cat No 866, G Flugel i p 562, Sprienger Oude Cat p 063, Cat Codd Or Lugd Bat ii p 119, Cat des MSS et Xylographes p 366, Rosen Persian MSS pp 205-209 and 210, J C Tornburg p 105, Onseley Biogr Notices of Persian Poets pp 139-143 etc. See also Haj Khal vol iii p 286

Dr Etthe in his Bodl Lib Cat No 880 notices a Turkish commentary on Amir Shahi's diwan by the celebrated Mulla Sham, who died according to Rieu ii p 607 in about A H 1010 = A D 1601

The diwan of Shahi has been lithographed in Constantinople A H 1788

fol 31^b Qit'as The initial Qit'ah a beautiful one runs thus —

سي نا صراحي هي^و سمع
 كه اي هر سي مجلس آراي دوست
 ترا با حسن مدرس طرح
 محمود دمام نگوار ده دوست
 صراحي بدو ؟ ده
 تواضع ر گردن مراران نكوس

fol. 35^a. Rubâ'is, beginning —

منادم که ز من بردل کس ناری نسب
کس را ز من و کار من اراری نسب
گر نیک شمارند و گرد گوید
تا نیک و بد همه کس کار نیست

At the end of the MS the second verse of the last Rubâ'i as well as the colophon have been rubbed out by some mischievous hand

Written in a fine Nasta'liq within coloured and gold-ruled borders with a small minutely decorated heading at the beginning.

Apparently 15th century.

No. 174.

fol 45, lines 12, size $10\frac{1}{2} \times 6\frac{1}{2}$; $6\frac{1}{2} \times 3\frac{1}{2}$.

The same

Another fine copy of Amin Shâhi's diwân, written by the celebrated calligrapher Mir 'Alî-ul-Kâtib (d. c. A.H. 950 = A.D. 1543), see No 195 below. Like the preceding, this copy contains the Ġazals in alphabetical order and a few Qit'as and Rubâ'is at the end

Beginning as in the preceding copy—

ای نفس اسنه نام حیا ، تا سرمد ، ما الح

fol 43^a Qit'as, beginning

در همه ماه روپان هم صحتی است ، ما را
کامیاب ، حرمی را صد گونه ساز کرده

The initial Qit'ah of the preceding copy is the second here
fol 43^b Rubâ'is, beginning—

مائدم حریم انس را خاص سده
در کوی تو تا سینه احلاص سده

th the sixth Rubâ'i of the preceding copy

Written in a clear and elegant Nasta'liq within gold and coloured borders. The various coloured margins are ornamented with floral designs and forest scenes. A small but fairly illuminated heading at the beginning.

Dated A H 915

Scribe الفسر حلي الكاتب

No 175

fol 47 lines 11 size $7\frac{1}{2} \times 4\frac{1}{2}$ $6 \times 3\frac{1}{2}$

The same

Another copy of Shâh's diwan

Beginning as usual

fol 45^b Qit'as beginning as in Ricu Suppl't No 284 and Ethé Bodl Lib Cat No 875 —

در ان کوس من بعد ساهي ندر
که روزي نالصاب اربن حوان خوري

This initial Qit'ab is followed by two Gazals rhyming in the letter ي, after which runs the Qit'ab —

سي يا صراحي همگه سيع آلح

fol 46^b Ruba'is beginning as in No 172 above. Written in a clear Nasta'liq within gold ruled borders with a decorated but faded heading at the beginning.

A seal of the Emperor Jahangir dated A H 1036 which indicates the date of transcription of this copy is fixed at the end.

No. 176.

fol 8, centre column lines 25, marginal column lines 44,
size 9×6 , 8×4

The same.

Another copy of Shâhi's diwân containing only Ġazals (in alphabetical order) up to a portion of the letter ي only.

Beginning as usual

Written in ordinary minute Nasta'liq

Not dated, apparently 18th century

No. 177.

fol 111, lines 15, size 8×5 , $5\frac{1}{2} \times 2\frac{1}{2}$.

مرباح

MISBÂḤ.

A mystical poem, in the metre and style of Jalâl-ud-Dîn Rûmî's Masnawî, relating to Sûfic doctrines, illustrated by numerous anecdotes of prophets, the Ashâbs and other holy saints

By رشید Rashîd

Beginning

ای سامت کارها را اوساح
دست بی نام تو در امری فلاح

On fol 4^a the author calls himself simply Rashîd

یاد آرند از رشید درد مند

The scribe of the Lucknow copy mentioned by Dr Sprenger, Oude Cat, p. 542, calls the author Shaykh Rashîd, رشید. In the heading of the British Museum copy, noticed by Dr Rieu in his Persian Catalogue, vol 11, p 641^a, he is called Rashîd-ud-Dîn Muhammad al-

Asfarī ۱۱۸۱ رَسَد الدِّین محمد الأسفَرانی, and another note on the flyleaf of the same copy says that he lies buried in Baharabad Asfara in by the side of Shaykh Sa'd ud Din Hamawī (d A.H. 650 = A.D. 1252) and Shaykh Adarī (d A.H. 866 = A.D. 1461). C Stewart p. 71 however asserts that he is identical with the celebrated Raḥīd ud Din Wātī, it is رَسَد الدِّین وطواط, but this is evidently wrong since from the verse

حون گد ار حُرفِ خُمرِ الانام
 د و سَاحِ و د و این سَد تمام

quoted by Dr Rien (*loc cit*) it would appear that the poem was composed in A.H. 852 (A.D. 1448) while Raḥīd ud Din Wātī died in A.H. 578 = A.D. 1182—a difference of nearly three hundred years. The present copy an incomplete one does not bear any note.

In the prelogue the poet says that the poem is divided into three parts —

سَد مرتب بر سه اصل این گنج راز
 در محبت در فنا و در تبار

The name of the poem occurs thus on f. 3^v —

نام این بر وقت آن راح سَد
 وان نامر حالى الاصباح سَد

Folios are missing towards the end and the MS breaks off in the middle of a Hikayat with the following line —

نار دنگر حون ساحل اسم (روقتم)

Written in ordinary Nasta'liq within red ruled borders
 Apparently 17th century

No. 178.

fol 309, lines 19, size $11 \times 7\frac{1}{2}$, $7 \times 5\frac{1}{2}$

خاور نامه

KHÂWAR NÂMAH.

An epic poem in the measure and style of Firdausi's Shâh Nâmah, relating the heroic and warlike deeds of 'Alî and his brave companion Sa'd Waqqâs and others, in battles fought with Qubâd, the King of Khâwarân, and with other heathen kings, most of whom embraced Islâm

By Ibn-i-Husâm

Beginning

بختن بدین نامه دلکسای
مجن نفس نسیم سام حدای

The introduction mentioned in Ethé, Bodl Lib. Cat., No 512, is not found in any of our copies

Shams-ud-Dîn Muhammad bin Husâm-ud-Dîn, مولانا شمس الدین محمد بن حسام الدین المعروف، better known as Ibn-i-Husâm, was born, according to Daulat Shâh, p 438, in Khûsaf in the Qubistân of Khûiâsân, where he is said to have led the life of an ordinary peasant. Besides being known for his piety and learning he was a great theologian of his age, and is said to have received his spiritual instructions from Sadî-ud-Dîn Muhammad Rawâsî al-'Akkâsî. He left many Qasîdas, most of which are in praise of 'Alî. The author of the Suhuf-i-Ibrâhîm, fol 24^a, saw a copy of the lyrical poems of Ibn-i-Husâm comprising about two thousand verses.

The date of the poet's death is generally fixed in A H 875 = A D 1470. See Daulat Shâh (*ibid*), Majâlis-ul-Mu'mînîn, fol 596^b, and Suhuf-i-Ibrâhîm, fol 24^a. See also Sprenger, Oude Cat., pp 19, 68 and 432. Hâj Khal, vol III, p 129, places the poet's death in A H 892 = A D 1486, and the author of the Habîb-us-Siyar, vol III, Juz 3, p 366, gives Rabî' II A H 893 = A D 1487. Notices on the poet's life will also be found in Riyâd-ush-Shu'arâ, fol 18^b, and Haft Iqlim, fol 235^a.

In the prologue, the poet, after highly praising Firdausî and his grand epic poem Shâh Nâmah, in imitation of which he composed this work, starts with the story which begins thus on fol 9^b

خردمند دانای ناری نراد
 ر ناری رنایان حسن کرد ناد
 که ان مسجد آرای اقصی حرام
 رسول قرسی علیه السلام

In the epilogue the poet whose name occurs in the following lines

نسرود دل ناک این حسام
 که زند است او را بدین نامه نام

says that he composed the poem in A H 830 (A D 1421) and called it
 نامه خاوران *Khawaran Namah*

حویر مال - د نسرود می
 سد این نامه ناریان فارسی
 مر این نامه را خاوران نامه نام
 نهادم که بر خاوران سد تمام

and after comparing the present poem with the *Shah Nāmah* the poet
 proudly says that he has painted the noble and heroic character of
 Āli while Firdausi has sung the praises of an ordinary person like
 Rustam—

اگر طوسی از ماهنامه سخن
 نآرایس رسم افکند بن
 ولی نامه من نام جا
 می صافی من رخام جا

For other copies of the *Khawar Namah* see Sprenger Ondo Cat
 p 432 Rieu p 642 Ethic Bodl Lib Cat No 512 Ethic India Office
 Lib Cat Nos 896-899 and G Flugel II p 400

A copy of the translation of this poem in *Dakhni* verses made by one
 Rustam for Khadijah Sultan *Shahr Banu* sister of Abd Ullah Qutb
Shah of Golconda (A H 1035-1083 = A D 1625-1672) is preserved in
 No 934 of the India Office Collection

Spaces for illustrations are left blank throughout

Written in ordinary clear *Nasta'liq* in four columns within coloured

borders, with a small decorated heading at the beginning. The headings are written in red, and the original folios are mounted on new margins.

Dated Muharram, A H 971

Scribe یعقوب بن محمد بن یعقوب ، بن علی بن حاکم
یومہ ، الجامع

No. 179.

fol 246 , lines 25 , size $12\frac{3}{4} \times 8$, $10\frac{1}{4} \times 5\frac{3}{4}$

The same

Another copy of the Khâwar Nâmah beginning as above. The date of composition in this copy is A H 730, همد و مبی, evidently a mistake for همد و مبی, or 830.

Fol 5^b, 13^a, 22^a, 38^a, 60^a, 70^b, 96^b, 105^a, 109^b, 113^a, 117^a, 119^a, 125^a, 133^a, 140^b, 142^a, 147^b, 150^b, 162^b, 163^b, 170^a, 171^a, 200^a, 205^b, 224^a, 226^b, 227^b, 228^b, 241^a and 242^a contain ordinary Indian coloured illustrations.

After fol 229^b, nine blank folios (fol 230^a–238^b) have lately been added and the contents thereof are wanting.

Written in a clear Nasta'liq, in four columns, within gold and coloured borders, with a decorated heading at the beginning.

Dated the 15th Dîlqa'd, A H 1044

No. 180.

fol 492 , lines 27 , size $13\frac{1}{2} \times 9$, $9\frac{3}{4} \times 6$

کلداد ، جامی

KULLIYÂT-I-JÂMÎ.

A collection of prose and poetical works of Jâmî in two separate volumes.

Nur uḏ Dīn Abd ur Rahman Jāmī bin Nizām ud Dīn Ahmad bin Shams uḏ Dīn Muḥammad al Daṣṭī al Isfahānī مولانا نور الدين حمد الرحمن الصافي بن نظام الدين احمد بن شمس الدين محمد الدمشقي the last great classical poet of Persia was born in Kharjrd near Jam on the 23rd of Shāban A H 817 = 7th November A D 1414 during the reign of Mirzā Shah Rukh (A H 807-850 = A D 1404-1446) Jāmī is said to have been descended from Imam Muḥammad bin Ḥasīn ṛ Shaybānī (d A H 189 = A D 804) the distinguished pupil of the celebrated Imam Abū Ḥanīfah Nuḥman bin Saḥīb al Kūfī (d A H 150 = A D 764) He received his spiritual instructions from Khawājā Ubayd Ullāh Ahrarī (d A H 895 = A D 1489) as well as from Shaykh Saḍ ud Dīn Kaḥḡarī (d A H 860 = A D 1456) a Khalīfah of the Naqshbandī Sect whom the poet succeeded as Khalīfah He was at first in the Court of Sultan Abū Saḍ who entertained great regard for him and after the assassination of this monarch in A H 843 = A D 1468 he became a constant companion and a great favourite of Sultan Ḥuṣyn Bayqara (A H 873-912 = A D 1468-1506) who was a distinguished scholar and a great patron of men of letters Jāmī died in Herat on the 18th of Muḥarram A H 893 = 9th November A D 1492

It is said that Sultan Ḥuṣyn Bayqara personally attended the poet's grand funeral procession while his distinguished Wazīr the celebrated Nizām ud Dīn Alī Shīr poetically called Nawā (d A H 906 = A D 1500) was one of the numerous noble personages who had the honour of carrying the sacred bier

The life of Jāmī has been copiously dealt with by Oriental and European authors and I refer to the following —

Majlis ul Ushshaq fol 161 Falsafā Samī fol 80^b Daulat Shah p 48 Jaqī Anḥadī fol 184^b Haft Iqlm fol 200^b Mirat ul Kharjā p 102 Yadī Bayda fol 50^b Khulasat ul Afḡān fol 38 Kiyad uḥ Shuara fol 79 Makhzan ul Garāib fol 144 Atāḥ Ḥadāḥ p 104 Suhufī Ibrahim fol 94 Nashtrī Lḥq fol 373 Miftah nt Tawarikh p 200 Majma ul Fusḥa vol ii p 11 etc See also for the poet's life and his works Rosenzweig Biographisches Notizen über Mowlānā Abdurrahman Dīchāmī etc 1840 De Sacy in Notices et Extraits vol xii p 28 Jourdain Biog. Universelle vol xi p 431 Journal Asiatique vol vi p 257 and 5^m serie vol xii p 301 W Nassif Lees Calcutta 1859 S Robinson Persian Poetry for English Readers 1883 p 511 L Fitzgerald Notice of Jāmī's life in his translation of Salām and Absāl London 1859 Ouseley Biog. Notices pp 131-138 Fesen Persian MSS pp 215-261 Pien i p 17 and ii pp 643-650 W Pertsch p 107 and Berlin Cat pp 861-883 The Bodl Lib Cat Nos 894-916 The Ind Office Lib Cat Nos 1300-1389 Sprenger Oude Cat pp 477-481 G Flügel i pp 564-570 Cat des MSS et Autographes p 369 J Anmer pp 30-33 Cat Arab vol ii

and Pers MSS in the Ind Office Lib by E D Ross and E. G Browne, pp 33-44, etc

VOL I

Contents

This volume begins with the Haft Aurang, اورنگ، or the Seven Masnawîs of Jâmi, with the prose preface quoted fully in Rosen, pp 216-218

Beginning of the preface on fol 3^b

حمد الرب، الحلیل من حمد دلیل و سلاما علی . . . فانی الح

In this preface, Jâmi, after giving reasons for entitling these seven poems the Haft Aurang, enumerates them, with the respective metre of each, in the order maintained in this copy

Each of the seven poems has a separate name, and they are in the following order

I

سلسلۃ الذهب .

SILSILAT-UD-DAHAB,

or,

“THE GOLDEN CHAIN”

A religious Masnawî, composed in A H 890 = A D 1485 and dedicated to Sultân Husayn. It is in the metre of the Haûîqah of Sanâ'î, the Haft Paykar of Nizâmî and the Jâm-i-Jam of Auhadî

The metre of the poem, as given in the above preface, is

فاعلاتن معاعلن فعلا

It is divided into three books or daftars. Beginning of the first daftar, fol 3^b—

لله الحمد قبل كل كلام
حمد الرب، الحلیل و الاکرام

Beginning of the second daftar, fol 41^b

سواي گوس بر مسانه حسني
ار صرير قلم تراثة حسني

In the epilogue of this daftar fol 57 the poet gives the date of its composition, viz A H 890 in the following line —

حون حروفن بصاد و صاد رمسد
حامه را حکم اسناد رمسد

Beginning of the third daftar on fol 57^b with a wrong heading
“دنوان دوم” —

حد ارد نه کار ، اندل
هر چه کار تو نارسب اندل

The contents of the *Silsilat ud Dahah* are mentioned in the *Jahr bucher* vol 66 *Anzeigeblatt* pp 20-26 See Sprenger *Oude Cat* p 449 No 1 Riou pp 644 No 1 646 and 647 *Pieu Suppl* No 289 1 *Ethe Bodl Lib Cat* No 894 1 No 895 17 No 896 1 No 897 1 No 898 1 No 899 1 No 902 1 and Nos 926-932 *Ethe Ind Office Lib Cat* No 1300 9 No 1317 1 No 1318 1 and Nos 1319-1327 *W Pertsch Berlin Cat* No 876 1 and Nos 878-882 *Rosen* pp 218-220 *G Flugel* 1 pp 565 No 1 and 569 *J Aumer* p 80

II

سلامان و اسال

SALÂMÂN U ABSÂL

An allegorical *Masnawî* dedicated to Ya qub Beg bin Hasan Beg of the White Sheep or the Âq Quyunlî Dynasty who reigned from A H 883-896 = A D 1478-1490 to whom the poet refers thus —

ماه يعقوب آن جهانداري که
نا علوس رروه املاک

The poem is in the metre of the *Mantiq ut Tayr* of Farid ud Din Attar and the *Masnawî* of Jalal ud Din Rûmî viz —

فاعلاتن فاعلاتن فاعلن

Beginning—

اي سادب ناره جان حاسنان
راب امه بر رنان حاسنان

The poem ends with the praise of the same *Shah Ya qub Beg*
D 2

The *Salâmân-u-Absâl* has been edited by F Falconer, London, 1850, translated by the same, London, 1856, another translation in English by E Fitzgerald, London, 1879, comp also Garcin de Tassy in *Journal Asiat*, 1850, 11, p 539, see Sprenger, *Oude Cat*, p 449, No 2, Rieu, pp 645, No 6, 646 and 647, *Ethé*, *Bodl Lib Cat*, No 894, 5, No 895, 18, No 896, 2, No 897, 2, No 898, 2, No 899, 2, No 901, 4 and No 902, 3, *Ethé*, *Ind Office Lib Cat*, No 1300, 10, No 1317, 2, No 1318, 2 and Nos 1319-1329, *W Peitsch*, *Berlin Cat*, No 876, 6, *Rosen*, p 220, *G Flugel*, 1, p 565, etc

III

fol 80^b

تفه الاحرار

TUHFAT-UL-AHRÂR.

A religious *Masnawî* in the metre of the *Makhzan-ul-Asrâr* of *Nizâmî* and the *Matla'ul-Anwâr* of *Khusiâ*

مفعول مفعول فاعل

The poem is introduced by a short prose preface which begins thus —

حامداً لمن جعل هان كل حارة ، مكرراً كماله ولسان الح

Beginning of the poem

بسم الله الرحمن الرحيم
هست صلاي سر حوان كرم

The prologue is mostly devoted to the praise of the prophèt On fol 84^a the poet eulogises *Shaykh Bahâ-ud-Dîn Muhammad al-Bukhârî*, the founder of the *Naqshbandîyah* order (*d* A H 791 = A D 1388) and *Khawâjah Nâsîr ud-Dîn 'Ubayd Ullâh Ahlîâî*, better known as *Khawâjah Ahlîâî* (*d* A H 895 = A D 1489), the then living chief of the said order, after whom probably the poem is entitled

The poem was composed in A H 886 (A D 1481), and is divided into twelve *Maqâlas*

The *Tuhfat-ul-Ahlîâî* has been edited by F Falconer, London, 1848, Extracts in German Translation are found in *Tholuck's "Bluthensammlung,"* p 297, printed in Lucknow, 1869, see Sprenger, *Oude Cat*, p 449, No 3, Rieu, pp 645, No 7 and 646-648, *Ethe*, *Bodl Lib Cat*, No 894, 6, No 895, 19, No 896, 3, No 897, 3, No 898, 3, No 899, 3, No 900, 1, No 901, 3, and Nos 933-939, *Ethé*, *Ind Office Lib Cat*,

No 1300 4 No 1317 3 No 1318 3 Nos 1319-1327 and Nos 1330-1337 Rieu Suppl't No 289 3 Rosen Persian MSS pp 221 259 and 260 W Iertsch p 74 No 44 and Berlin Cat No 866 5 No 877 1 and Nos 883-884 G Flugel 1 pp 563 No 3 and 566 No 1 Cat des MSS et Xylographes pp 374 and 375 J Aumer p 31 etc

This part of the MS is dated A H 1017

IV

fol 98^b

مسحه الأبرار

SUBHAT UL ABRÂR

Another religious poem in the metro of the Nuh Sipihr of Khusrau

ما علان معلان معلان

and dedicated to Sultan Husayn

The poem begins with a short prose proface which is introduced by a Rubai beginning—

المه لله كه تحون كرم الح

Beginning of the poem—

ابداء بسم الله الرحمن

الرحيم الموالى الاحسان

The Subhat ul Abrar has been printed in Calcutta 1811 and 1848 and lithographed in 1818 For other copies see Sprenger Oude Cat p 450 No 4 Rieu pp 644 No 2 and 646-648 Rieu Suppl't No 289 4 Etho Bodl Lib Cat No 894 7 No 895 20 No 896 4 No 897 4 No 898 4 No 899 4 No 900 2 No 901 2 and Nos 940-946 Etbe Ind Office Lib Cat No 1300 5 No 1317 4 No 1318 4 and Nos 1338-1341 W Iertsch p 104 No 79 and Berlin No 876 3 No 877 and Nos 885-887 G Flugel 1 pp 564 4 565 2 and 568 Rosen p 222 and J Aumer p 31 etc

V

fol 121^b

نومس و زلفا

YÛSUF U ZALÎKHÂ

The most popular romantic poem of Jami in the metre of the Khusrau u Shujun of Nizami

مفاعیلین مفاعیلین معولین

dedicated to Sultân Husayn
Beginning of the poem—

الهی حجتہٴ امد نکسای
گلی ار روضہٴ حاوند نسای

In the prologue Jâmi, after eulogising the then living Shaykh Khwâjah Ahiân and the reigning king, Sultân Husayn, says that his true romance of Yûsuf and Zalîkhâ is based on the authority of the Qur'ân. It was composed, as stated in the epilogue, in A H 888 (A D 1483)

دہم سال ار دہم عسر ار دہم صد

The poem has been printed with a German Translation at Vienna by Rosenzweig, 1824, English Translations by Ralph T H Griffith, London, 1881, and by A Rogers, London, 1892. Printed in Calcutta, 1809, A H 1244 and 1265, lithographed in Calcutta, 1818, Bombay, 1829 and 1860, Lucknow, A H 1262 and A D 1879, in Persia, A H 1279, in Tabrîz, A H 1284, etc. For other copies see Sprenger, Oude Cat, p 450, No 5, Rieu, pp 645, No 3, 646, 648 and 649, Rieu Suppl, No 289, 5, No 290, 5, and No 291, Ethé, Bodl Lib Cat, No 894, 8, No 895, 21, No 896, 5, No 897, 5, No 898, 5, No 899, 7, No 900, 5, No 901, 1, No 902, 2 and Nos 903-923, Ethé, Ind Office Lib Cat, No 1300, 6, No 1317, 5, Nos 1318, 5 and Nos 1342-1355, W Pertsch, Berlin Cat, No 876, 4 and Nos 888-893, G Flugel, i, pp 565, 5, 566, 3 and 568, Browne, Camb Univ Lib Cat, pp 555-558, J Aumer, pp 31 and 32, etc

A Pushtû translation of the Yûsuf Zalîkhâ is noticed in Ind Office Lib Cat, No 1356

VI

fol 166^b

لبلی و معجون

LAYLÂ-U-MAJNÛN.

Another romantic Masnawî poem on the loves of Laylâ and Majnûn in the metre of the Laylâ-u-Majnûn of Nizâmî and the Tuhfat-ul-'Idâqayn of Khâqânî

معول معاعلین معولین

Beginning of the poem—

ای ملک تو تاج مر بلندان
مصور تو عقل درمندان

In the epilogue the poet leaves some valuable religious instructions for his son who was then as he says seven or eight years old.

In the conclusion he states that he composed this poem in A.H. 889 (A.D. 1484) within a period of four months and that it comprises three thousand eight hundred and sixty distichs.

کوتاهی این بلند باد
از دست دونه فتاد و نه
ور تو سوار آن بری دست
نامد به حرار و نه در رست

Comp Rieu p 644 & where the number of distichs is said to be three thousand seven hundred and sixty.

The poem has been translated into French by Chezy Paris 1803 into German by Hartmann Leipzig 1807. For other copies of the poem see Sprenger Oudh Cat p 450 No 6 Rieu pp 64 No 4 and 646 Lien Suppl. No 289 6 No 290 6 The Boll Lib Cat No 894 10 No 895 22 No 896 6 No 897 6 No 898 6 No 899 6 No 900 4 and No 924 The Ind Office Lib Cat No 1300 7 No 1317 6 and No 1318 6 G. I. legel L. pl. 56 6 and 567 4 Rosen p 223 J. Aumer p 32 etc.

VII

fol 203^b

خرد نامه اسکندری

KHIRAD NÂMA I ISKANDARÎ

or

THE WISDOM BOOK OF ALEXANDER

An ethical Ma nawi in the metro of the Shah N. mah of Firdausi the Lûstan of Sa'î and the Iriq Nâmah of Salman.

فعول فعول فعول فعول

dedicated to Sultan Husayn whom the poet eulogises on fol 203.

Beginning—

الهی کمال الہی تراست
ہمال جہان نادمہی تراست

See Sprenger, *Oude Cat*, p 451, 7, *Rieu*, pp 645, No 5 and 646, *Rieu Suppl*, No 289, 7, No 290, 7, etc, *Ethé*, *Bodl Lib Cat*, No 894, 13, No 895, 23, No 896, 7, No 897, 7, No 898, 7, No 899, 7, No 900, 3 and No 900, 25, *Ethé*, *Ind Office Lib Cat*, No 1300, 8, No 1317, 7, *W Pertsch*, *Berlin Cat*, No 894, *Rosen*, p 224, *G Flugel*, 1, pp 565, 7 and 567, 5, *J Aumei*, p 31, etc

VIII

fol 226^b

دیوان اول

DÎWÂN-I-AWWAL.

That is, the first diwân It is divided into two parts
Part I—Beginning with a prose preface

بسم الله الرحمن الرحيم
حسب صلابي سر حوان کریم

ہا کا پروردگاری کہ زبان سخن گذار در دہان مسکوران مسریں
کار مسکر گمنار الح

In this preface Jâmi, after discussing at length the beauties of poetry and supporting his statement from the verses of the *Qur'ân* and the sayings of the prophet, and citing as his evidence the names of 'Alî, who is himself the author of a diwân, and other holy personages who admired poetry, says that he was then getting on to his seventieth year, and that from his youth he had had a bent of mind towards poetry, which, he says, had been cultivated and improved by his constant association with the scholars and the learned men of his time. Further on he states that though his poems were alphabetically arranged, he thought it prudent to put them into a more perfect order, which he did in A H 884 (A D 1479), as will appear from the following versified chronogram —

ار گوهر سال ہام انی محمد درر
پر روی صدہ ، بہاد یکدانہ گہر

The word ، صدہ with a dot on the first letter is equal to 884

The poet also gives here the twofold reasons for his assuming the poetical name of Jami —

مولدم حام و رسته ملهم
حرفه حام مسح الاملاء
لاحرم در حریده اسعار
ندو معنی بطلم حام

The preface is followed by Qasidas beginning —

زان نس کر مداد دهم حامه را مدد
حرم مدد ر فصل نوای مفصل احد

This part of the diwan contains Qasidas in praise of God the prophet Ali and Sultan Abu Sa'id and others Qasidas on moral and religious subjects in imitation of Khaqani and Khusrau Mar'iyas or elegies on the death of Sa'd ud Din Kashgari (*d. A.D. 860 = A.D. 1475*) and others Masnawis addressed to Sultan Abu Sa'id and others The contents of this part are fully enumerated in Rosen p 233 exactly agreeing with the present copy

Part II — fol 244^b The second part of the First diwan beginning —

بسم الله الرحمن الرحيم
اعظم اسمای علم حکیم

Contents —

fol 244^b-245 Poems in praise of God the prophet Ali and others

fol 245 Beginning of the first alphabetical Gazal —

تا من ندا حمالک می کل ماندا
نادا هزار خان مقدس ترا ندا

fol 320^b مقطعات Muqatta'at beginning as in Rosen p 239—

دلا مسس درین و ترا نه حور حد
سوی مرغان قدمی آسان تر

fol 322 رباعیات Rubais alphabetically arranged as in Posen (*ibid*) beginning —

سبحانک لا علم لنا الا ما
علمنا والهم لنا الهاما

This portion ends as in Rosen (*ibid*) with several Mu'ammis in the names of Kamâl, Zayn-ud-Dîn, Mîr 'Alî and Adham

The First dîwân of Jâmî is also styled *مايعة السال*, 01, "The Beginning of Youth"

For other copies see Sprenger, Oude Cat, p 448, No 1; Rien, p 643, Ethé, Bodl Cat, No 894, 22, No 895, 24, No 896, 9 and Nos 947-954, Ethé, Ind Office Lib Cat, No 1300, 1 and Nos 1301, 1304, etc, W Pertsch, pp 102 and 103, and Berlin Cat, Nos 867-870, Cat des MSS et Xylographes, No 422, A F. Mehien, p 41, J C Tornberg, p 106, Cat Codd Or Lugd Bat II, p 120, Kiafft, p 68, G Flugel, I, pp 570 and 571, J. Aumer, p 30, etc.

Printed in Constantinople, A H 1284

IX

fol 326^b

ديوان ناني

DÎWÂN-I-SÂNÎ.

The Second dîwân, otherwise styled *واسطه الاعد*, "The Middle of the Chain" This is also divided into two parts

Part I —Beginning with the prose preface as in Rosen, p. 239

بسم الله الرحمن الرحيم

املي حمد البان الكريم

مكلمي كه طبع احجار كلام معر طرار قرارا الح

The date of its composition, A H 894 (A D 1488), is found here in this preface in the following line

در احار تصوير اين ناره نفس

حو ٨٩٤ م

The words *حو ٨٩٤* are equal to 894 The wrong dates, viz A H 884 (given in Sprenger, Oude Cat and Ethé, Bodl Lib Cat), A H 885 (in Dorn, p 372) and A H 889 (in Kiafft), have confused many For the discussion of these dates see Rosen, p 256

This part contains only Qasidas, the first being in praise of God and beginning as in Rosen, p 240 —

دری صد و نه حواغیر کردم املی را
گرمم از همه اولی سایی مولی را

On fol 327 Jami gives an account of his life in the Qa'id under the heading *حال شرح* from the time of his birth A.H. 817 (A.D. 1414) up to the time of the composition of this diwan noticing therein his literary pursuits and boasting of his poet compositions and of their general approval

Most of the Qasidas are addressed to Sultan Hu'ayn with whom praise this part ends

Part II—fol 332^b The second part of the Second diwan beginning —

اینا الله اله واحد
مهور الغاب وهو الساهد

After three unalphabetical 'azals begin the Gazals in the unalphabetical order —

دی کد م بران دلبر و محسّم دعا آت

See Rosen p 241

fol 367^b *الربعات* agreeing with the *ربعات* in Rosen (ibid) beginning —

مفالك الله ای و نار آت (sic)

This is followed by *المنقذات* beginning as in Rosen (ibid) —

حامي مشر بر آنسه دل بود حورنگ آت

fol 368^b Rubais beginning as in Rosen —

تا ما ره د و سایی تویم
لوح طلب از عرف دعا مسوم

This diwan ends like Rosen p 245 with the Mu'ammalas in names of the persons mentioned there

For other copies see Sprenger Oude Cat p 448 No 2 Etbe B Lib Cat No 834 36 No 896 11 and No 955 Etbe Ind Office Cat No 1300 2 and Nos 1314 and 1315 Cat des MSS et X graphes No 122 etc

and Ethé, Bodl. Lib Cat, No 1345), the two famous works on riddles and enigmas by Sharaf-ud-Dîn 'Alî al-Yazdî (d. A.H. 858 = A.D. 1154) the author of the well-known history called *طغر نامه*, *Zafar Nâmah*, noticed in Rieu, i, p 173, Ethé, Bodl Lib Cat, No 153, etc.

For other copies of this treatise see Hâj Khal, vol v, p 638, Ethé, Bodl Lib Cat, No 894, 32, No 895, 28, and No 896, 13, Ethé, Ind Office Lib Cat, No 1357, 14 and No 1378, W Perich, Berlin Cat, p 81, No 2, and p 131, No. 1, J Aumer, p 44, Nos 134 and 135, Cat des MSS et Xylographes, p. 372, No 19, and G Flugel, iii, p 542, No 3.

XII

fol 414^b

معنای منومه

MU'AMMÂ-I-MUTAWASSIT.

Another treatise on riddles

Beginning

سام آنکه ذار ، اور امما

بود بدا حوامما ار معما

In this treatise Jâmî gives the definition of *معما*, and divides it into several classes, explaining and illustrating them by examples

This is the same treatise as mentioned in G Flugel, iii, p 543, No 4, Ethé, Bodl Lib Cat, No 894, 31, No 895, 29, and No 896, 14, J Aumer, p 44, No 135, ii, etc

XIII

fol 421^b.

معنای صغر

MU'AMMÂ-I-SAGÎR.

A third treatise on riddles, smaller than the preceding two
Beginning —

ای امم تو که هر طلسمی
قانع ر تو هر کسی ناممی

This is also called *حلیه الحل* (see Ethé, Ind Office Lib. Cat, No 1379), that is, an extract from the *حلیه الحل* (see above)

This is also mentioned in *Ethe Bodl Lib Cat* No 894 30 Nos 895 30 and 896 1. G. Flügel in p 543 No 5 J. Aumer p 44 No 13 in

XIV

fol 42^b

معانی اصغر

MU'AMMÂ I ASGAR

A verified treatise on riddles. This is the first and the smallest of all the treatises of Jami on the subject

Beginning —

حوار حمد و نصیب یافتی کام
بدان ای در معنی طالب نام

According to the following chronogram in the end it was composed in A.H. 890 (A.D. 1485) —

نام ارد زهی در گرامی
که ^ا الناس برك کلك حامی
حرفص مدنی آمد های نو نس
نماید گر کندس فص تاریخ

The word *فص* is equal to 890

The same treatise is found in *Rien II* p 876 *Ethe Bodl Lib Cat* No 894 29 No 895 31 and No 896 16

XV

fol 428^b

رساله عروض

RISÂLA I 'ARÛD

A treatise on prosody and metre

Beginning —

مسامس بقیاس و امر قادر بر آن که حرکت سریع دوائر افلاک
را الح

The various metres used in poetry are explained and illustrated

See Ethe, Bodl. Lib Cat, No 894, 33, No 895, 33, No 896, 17, and No 969, Ethé, India Office Lib Cat, No 1380, W Pertsch, Berlin Cat, p 186, No 4, G Flugel, III, p 543, No 6

XVI

fol 435^b

رساله قافیه

RISÂLA-I-QÂFIYAH.

A treatise on the rhyme of Persian poetry
Beginning

بعد از تسنن موروث برین کلامی که قافیه مسکن است
مباحثه

See G Flugel, III, p 543, No 7, Rien, II, p 526^b, J Anmer, p 121, No 315, 3, Ethe, Bodl Lib Cat, No 894, 28 No 895, 32, and No 896, 18 See also Hâj Khal, vol III, p 425 It has been edited and translated into English by H Bloehmann, in his "Prosody of the Persians," 1872, pp 75-86

XVII

fol 437^a

بهارستان

BAHÂRISTÂN.

A collection of moral anecdotes and bare notices on the lives of some distinguished holy men and poets in prose and verse Another title given to this work is روضة الاسرار و بحره الانوار Raudat-ul-Akhyâr-u-Tuhfat-ul-Abiân.

Beginning —

حومرغ امردي نالی راحار
نه ار سروي همد آيد سروار

In the preface it is stated that while Jâmî was giving lectures to his son Diyâ-ud-Din Yûsuf on Sa'dî's valuable Gulistân, he was tempted to produce a similar work in imitation of it Although Jâmî fairly admits that in his present production he can never cope with the celebrated Sa'dî, yet he does not lose the opportunity of pleading the superiority of

XVIII

fol 460^b

رسالهٔ منشاء ،

RISÂLA-I-MUNSHAÂT.

Jâmi's letters and specimens of refined prose writings, otherwise styled *Inshâ-i-Jâmi*, *روقا ، حامي* *Ruqa'ât-i-Jâmi*, and *ديوان الرمائل* *Dîwân-ur-Rasâ'il*

Beginning

بعد از انشاء صحايه ، با و محمد ، لله الذي ابرل علي حمد
الكتاب ، الح

See Ethé, Bodl Lib Cat, No 894, 35, No 895, 35, No 896, 20, and No 965, Ethé, Ind Office Lib Cat, Nos 1387-1389, G Flugel, 1, pp 264 and 265, and in, p 542, Cat. des MSS et Xylographes, p 371, No 7

The letters of Jâmi have been edited in the "Selections for the Use of the Students of the Persian Class," vol vi Calcutta, 1811.

XIX

fol 484^b

رسالهٔ موسیقی

RISÂLA-I-MÛSÎQÎ

A treatise on the science of music and its scales

Beginning

بعد از ترنم نغمه ، سباص خداوندي كه دهنه دانان مقامه ،
سنگي گوس اميد الح

In the preface Jâmi says that in his youth he took a fancy for music, and occasionally practised it by intonation. Subsequently he made up his mind to leave a treatise on the subject, and hence the present composition.

See Ethé, Bodl Lib Cat, No 894, 34, No 895, 34, and No 896, 21, G Flugel, iii, p 543, No 9, etc

Written in a clear minute Nasta'liq in four columns, within gold and coloured borders, with a sumptuously adorned double-page 'unwân

in blue and gold. Fol 1^a and 2 contain two profusely embellished stars with two smaller stars containing the name of the *Silsilat ul Dihalab* in the centre and ten gilt circles round the middle of each of the smaller stars containing the names of the twenty books in this volume (the three *daftars* of the *Silsilat ul Dihalab* are counted here as separate works). The headings and the frontispieces at the beginning of each of the works are beautifully illuminated.

A seal of the Amir ul Umayyā (uzi ud Din Imād ul Mulk Ibrāz Jang Bahadur dated A H 1151 is stamped on fol 1

No 181

fol 308 lines and size same as in the preceding copy

Vol. II

This volume containing the collection of Jami's prose works only is introduced by some preliminary lines beginning (on fol 2^a) as in I the Ind Office Lib Cat. No 1307 —

حمدي که لوابح اسعه لمعات معرفتش دل گوید
محب را مورد سازد آله

Contents —

I

fol 3^a

۲۱ ر فائده الکتاب

TAFSÎR I FÂTIHAT UL KITÂB

An Arabic commentary on the *مورده فائده* or the first Sûrah of the Qur'ân

Beginning with an Arabic preface —

الحمد لله رب العالمين من الاولين والآخرين الاكرم من آل

The Commentary itself begins on fol 6

The text of the Qur'ân is written in red

For other copies see G 11ugel in p 375 No 8 Ethé India Office Lib Cat No 1307 1 etc

II

fol 10^a

چهل حدیث

CHIHIL ḤADĪṢ.

Forty sayings of the Prophet paraphrased in Persian verses
Beginning

صحاح تریں حدیثی کہ راویان مجالس دینی و محدثان مدارس
یعنی الح

This treatise was composed in A H 886 = A D 1481 See Rien, 1, p 17, and 11, p 828, No 1, Ethé, Bodl Lib Cat, No 891, 20, No 895, 14, Ethé, India Office Lib Cat, No 1357, 2

III

fol 11^b

مناسیک حج

MANÂSIK-I-HAJJ.

A treatise on the rites of the pilgrimage
Beginning with a short preface —

الحمد لله الذي جعل الكعبة ألب ، الحرام الح

Jamî wrote this work, as he says in the preface as well as at the end, during his short stay at Bagdâd on his way to pilgrimage at Mecca and Madinah in A H 877 = A D 1473 The author has noted down all the rites and principles of the pilgrimage, mentioning therein the difference of opinions and views of the four celebrated Imâms, viz, Abû Hanifah, Shâfi'î, Mâlik and Hanbal, in performing the rites of this sacred ceremony The work is divided into seven Fâsil, or sections, of which the sixth is the largest The last one is in Arabic

In the following lines at the end Jâmî more precisely gives the date of its composition, viz Thursday, the 22nd Sha'bân, A H 877

وقع الفراع من نالیه ، هذه الاوراق و جمعها صحوة يوم
الخميس الباني و العشرین من شعبان المعظم السلام فی شهر
سنة سبع و مئتين و ثمانمائة سنة السلام بعداد وقد ، السوجه

الذي نسب الله الحرام وانا القسر عبد الرحمن بن احمد العامي
ومثله الله سبحانه الخ

For other copies see *The Bodl Lib Cat* No 894 26 No 895 16
The India Office Lib Cat No 1307 3 W *Pertsch Berlin Cat*
p 166 No 21

IV

fol 22^b

مواهد السوء

SHAWÂHID UN NABÛWAT

The evidence of the prophet's divine mission composed in A.H. 885
Beginning —

الصدق لله الذي ارسل رسلا مسيرين و مذكرين الخ

The work deals with the evidences of the divine missions of Muhammad manifested before his birth during the different periods of his life and after his death as well as those that were displayed in his companions the Imams and others

The full title of the work *مواهد السوء لبقائه نقي اهل السوء*, appears here on fol 23^b line 2

It is divided into a مقدمه (Introduction) Seven Bâkn (Booke) and a خاتمه (Conclusion)

The following headings will give an idea of the contents of the work —

fol 20^b

مقدمه در بیان معنی نبی و رسول و آنچه تعلی بدان دارد

fol 24^b

رکن اول در مواهد و دلائل که پس از ولادت ظاهر شده است

fol 29^b

رکن نایب در بیان آنچه از مولود نامیده ظاهر شده است

fol 36

رکن ثالث در بیان آنچه از تعب تا هجرت ظاهر شده است

fol 42^b

رکن رابع در بیان آنچه از هجره ، تا وفات ، ظاهر شده است ، و آن
 دو قسم است قسم اول در بیان دلائل و مواهیدی
 که اوقات ، ظهور آن در کسی که ماحد این کتاب است ،
 آماده اند منعین بود

fol 59^a

قسم نایب از رکن رابع در بیان مواهد و دلایلی که
 اوقات ، وقوع آن در کسی که ماحد این کتاب است ،
 نعیین نباشد بود

fol 70^a

رکن خامس در بیان آنچه بکسی ازین اوقات ، ندانسته باشد و در
 بیان آنچه دلال ، آن بعد از وفات ، ظاهر شده باشد
 و آن دو قسم است ، قسم اول در بیان آنچه
 در وصیت بکسی ازین اوقات ، ندانسته باشد

fol 72^a

قسم نایب در بیان آنچه دلال ، آن بر خود ، نبی
 صلی الله علیه و سلم بعد از وفات ، وی ظاهر
 شده است

fol 84^b

رکن ششم در مواهد و دلایلی که از صحت ، کرامت و ائمه همام ،
 رسی الله بهم ظهور آمده است

fol 101^a

رکن هفتم در ذکر مواهد و دلایلی که از ناعن و تبع ناعن
 تا طایفه مومنه و هم الله ظاهر شده است ،

fol 106^a

حاشیه در موفات ، اعدا

The date of composition A.H. 885 = A.D. 1480 is given in the following versified chronogram at the end —

دران وصف اسام آن دست داد
که نیمه بود تاریخ سال

The word نیمه is equal to 88.

For other copies of the *Shawahid un Nabûwat* see Rieu i p 146
Ethé Bodl Lib Cat, No 894 4 No 895 1 Nos 967 and 968 Ethé
Ind Office Lib Cat No 1357 6 and No 1374 W Pertsch Berlin
Cat p 40 No 13 p 90 No 3 and p 529 J Aumer pp 101-103
Cat des MSS et Sylographes p 370 No 421 Cat Codd Or Lugd
Bat iv p 299

A Turkish translation of this work by Lami is noticed in
G Flugel in p 126

fol 107^b

نشاط الالسن

NAFAHÂT UL UNS

The well known work of Jâmi containing the biographical notices
on the lives of the distinguished Sûfis and saints who lived from the
second century of the Muhammadan era down to the author's own age

Beginning —

الحمد لله الذي جعل مرابي ملوك اوليائه الخ

In the preface Jâmi says that the source and origin of his present
composition is the *Tabaqat us Sâfiyah* of Shaykh Abd ur Rahman
Muhammad bin Hu syn us Sulamî an Nishapûrî (d A.H. 412 =
A.D. 1021 see Rieu Arabic Cat p 438) which was divided into five
Tabaqah each consisting of twenty notices. This *Tabaqat* was later
on enlarged by Shaykh ul Islam Abû Isma'il Abd Ullah bin Muhammad
ul An'arî ul Harawî who according to his own statement as mentioned
in this work (see the printed edition p 377) was born on the 2nd of
Shaban A.H. 396 = A.D. 1005 and died according to Haj Khal vol vi
p 129 and Rieu Arabic Cat p 710 in A.H. 481 = A.D. 1088. But as
this last recension did not include the account of the Shaykh ul Islam and
omitted the notices of some of his predecessors his contemporaries and his
followers Jâmi took up the task in A.H. 881 = A.D. 1476 at the request
of the celebrated Mir Ali Shir (d A.H. 906 = A.D. 1500) made consider-
able additions to the contents and added the accounts of the celebrated

Sûfis omitted by the Shaykh-ul-Islâm, thus bringing down the work to the eighth century of the Hijrah. He further states that, as the work of the Shaykh-ul-Islâm was written in the old language of Herât, he wrote this in the modern style of his time.

Jâmî then proceeds to explain the meanings of several mystic terms and Sûfistic doctrines and principles relating to Sûfism, which he quotes or translates from several well-known authorities, such as the 'Awârif-ul Ma'ârif of Shihâb-ud-Dîn Abû Hâfîs 'Umar bin 'Abd Ullâh us-Suhrawardî (d. A. H. 632 = A. D. 1234). See Hâj Khal, vol. iv, p. 275, the Kashf-ul Mahjûb of Shaykh Abul Hasan 'Alî bin 'Usmân al-Gaznawî (d. A. H. 456 or 464 = A. D. 1063 or 1071), see Rieu, i, 343, and also compare Hâj Khal, vol. v, p. 215, the Tafsih-i-Kabîr of Imâm Fakhr-ud-Dîn Muhammad bin 'Umar al-Râzî (d. A. H. 606 = A. D. 1209), see Hâj Khal, vol. vi, p. 5, the Dalâ'il-un-Nabûwat of Imâm Mustagfirî an-Nasafî al-Hanafî (d. A. H. 432 = A. D. 1040), see Hâj Khal, vol. iii, p. 237, etc.

The work is apparently divided into three sections. First, notices on the lives of the distinguished holy saints, beginning with Abû Hâshim as-Sûfî, a contemporary of Sufyân-us-Sanî who died in A. H. 161 = A. D. 777. Secondly, biographical accounts of the Sûfî poets from Sanâ'î to Hâfiz, and thirdly, notices on female saints, beginning with Râbi'ah. The notices are in chronological order.

The full title of the work, *نفاة الاس من صراة القدس*, appears on fol. 108^a, line 5.

In the concluding line the author says that he completed the work in A. H. 883 = A. D. 1478.

For other copies see Rieu, i, p. 349, Ethé, Bodl. Lib. Cat., No. 894, 3, No. 895, 3, and Nos. 957-961, Ethé, Ind. Office Lib. Cat., No. 1357, 8, and Nos. 1359-1367, De Sacy, Notices et Extraits, xii, pp. 287-436, Wiener Jahrbucher, vol. 84, Anzeigeblatt, p. 40, W. Peitsch, Berlin Cat., p. 40, No. 14, p. 89, No. 2 and p. 558, Fleischer, Dresden Cat., p. 408, Hâj Khal, vi, p. 367, etc. A Turkish translation of the work by Mîr 'Alî Shîr Nawâ'î, is noticed in Rieu, Turkish Cat., p. 274, another by Lâmi'î has been printed in Constantinople. The Nafahât has been printed by W. Nassu Lees, Calcutta, 1859.

VI

fol. 246^b

اللمعة

LAMA'ÂT

The usual title *اشعة اللمعة*, Ash'at-ul-Lama'ât, appears on fol. 247^a, line 8.

This is a commentary on the *Lamaat* (a treatise on mystic love) of Fakhr ud Din Iraqi (see No 89 above)

Beginning —

لولا لمعات برق نور القدم
من لوح حي الحود وحي الكرم

Iraqi composed the *Lamaat* at Qumyah while attending the lectures of *Shaykh* Sadr ud Din Qānīyawi (d A H 672 = A D 1273) on the *Fusus ul Hilam* of Muhi ud Din Ibn Arabi (d A H 638 = A D 1240)

In the preface Jamī states that like many others he at first did not believe the *Lamaat* of Iraqi to be a true Sūfi tract but being requested by Amīr Alī Shir to revise the said work Jamī found it a very learned and useful tract on Sufism and subsequently wrote the present commentary

The preface is followed by an introduction relating to religious and divine knowledge

The commentary on the text begins thus on fol 200^b —

الصد حد در عرف طائفه صومده مدس الله تعالي
اسرارهم الح

The date of composition A H 886 = A D 1481 is given in the following versified chronogram at the end —

واد حال انسه مد بدا
بما حال تاريخ انسامه

The word *انسامه* is equal to 886

The text is marked with red lines throughout

For other copies see Rieu ii p 594 The Bodl Lib Cat No 894 11 No 895 5 and No 966 The Ind Office Lib Cat No 1307 11 Cat des MSS et Xylographes p 341 No 8 W Lertsch Berlin Cat p 28 Haj Khal v p 330

VII

fol 280^b

شرح قصيده مسنده حبره

Usually styled as *لوامع* A commentary on the *قصيده حبره*, or the Wine Qasidah of *Shaykh* Umar Ibn al Farid (d A H 632 = A D 1234) See Haj Khal vol iv p 337

Beginning

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ مَسْحَاةٌ مِنْ حَمَلٍ لِسِ لَوْحِهِ نَقَاةٌ
إِلَّا السُّورَ الْح

The commentary itself begins on fol 284^b

It was composed in A H 875 = A D 1470, as expressed by the words
سهر صحر in the concluding line

تَارِيحِ مَه وَ مَالِ وَيِ اَرِ سَهَرِ صَحَرِ

For other copies see Rieu, 11, p 808^b, No 2, and p 828^b, No 4;
Ethé, Bodl Lib Cat, No 894, 12 and No. 895, 6, Cat Codd O1 Lugd
Bat 11, p 72, W Peitsch, Berlin Cat, p 282, etc

VIII

fol 294^b

مَرْحُومَةُ تَائِبَةٍ فَارَصَةِ

Better known by its proper title نازم درر, Nazm-i-Dur. A
commentary on the مَرْحُومَةُ تَائِبَةٍ فَارَصَةِ of the same 'Umai
Ibn-ul-Fâid, see Hâj Khal, vol 11, p 85

Beginning

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ نَاكَ حَدَاوِدِي كَهْ صَفْحَاةٌ ، كَائِنَا ، نَامَةٌ
مَسَامِسْ وَمَسَامِسْ أَوْ مَسَامِسْ الْح

The explanation of every verse of the text is elucidated by a Rubâ'î
attached to it, in which the commentator vividly represents the original
idea

Other copies of the commentary are noticed in Ethé, Bodl Lib Cat,
No 894, 14, No 895, 7, Ethé, India Office Lib Cat, No 1357, 17,
G Flugel, 1, p 461, etc.

IX

fol 300^b

مَرْحُومَةُ رَنَابَاةٌ ،

SHARH-I-RUBA'ÎYÂT.

The author's commentary on some of his own Rubâ'îs

Beginning —

حمدا لاله هو بالصدق
در بحر نوالس همه دراب عربی

The first Ruba'i commented upon runs thus —

وا که وجود نص تو و کهن ا
نصور وجود نصس مول کی ا
گویم نصی نگر که معر نص ا
ی امب که هم هستی و هم کی ا

See Rieu i pp 827 and 834 Ethé Bodl Lib Cat No 894 15
No 895 11 Ethé Ind Office Lib Cat No 1357 12 and No 1377
Sprenger Oude Cat p 280 No 1 Cat des MSS et Xylographes
p 373 No 28 W Pertsch Berlin Cat p 280 No 1 etc

λ

fol 310^b

رساله لوائح

RISÂLA I LAWÂ IH

A collection of Sufic doctrines with paraphrases in Ruba'is
Beginning —

بسم الله الرحمن الرحيم رب وثقنا للكمال والام لا اله الا
ما عليك الخ

See Rieu i p 44 Ethé Bodl Lib Cat No 894 16 No 895 12
and Nos 971-975 Ethé Ind Office Lib Cat No 1357 15 and
Nos 1368-1371 W Pertsch Berlin Cat p 282 No 3 and p 284
Cat des MSS et Xylographes p 252 No 256 Rosen Persian MSS
p 292 J Aumer p 21 Huj Khal vol v p 344 etc

λI

fol 317

رساله شرح نسی مسوی

A commentary on the first two verses of Jalal ud Din Rûmî's
Masnawî in prose and verses of the same metro as the Masnawî itself

Beginning

حسن جز نائی و ما جز نی نه ایم
او دمی بی ما و ما بی وی نه ایم

The commentary on the first line of the Masnawî, viz —

او وار نی خون حکا! ، مبدد الح

begins thus on fol 317^a

کبست بی آنکس که گوید دمدم الح

and on the second line, viz —

کر نپستان تا مرا سریده اند الح

begins on fol 318^a

The commentary ends with a حائمه, or epilogue, which opens thus

بہز حامی نال ہم ، نار کی الح

See Rieu, II., p 863^a, No 13, Ethé, Bodl Lib Cat, No 894, 17, No 895, 8, Ethé, India Office Lib. Cat., No 1357, 13, W Pertsch, Berlin Cat, p 43, No 40 and p 1052, No 1, Cat Codd Or Lugd, Bat II, p 112, etc.

XII.

fol 319^b

شرح ادب امیر خسرو

A commentary on a verse of Amîr Khusrâu of Dihli, in prose and verse

Beginning —

بسم الله الرحمن الرحيم يامسـ لارا ، سرور و لا اله سواہ الح

The verse commented upon is—

ر دریای سہاد ، خون بہگ ، لا ترارد سر
تہم مرص گردد نوح را در وقت طوفانس

See Ethé, Bodl Lib Cat, No. 894, 18, No 895, 9, Ethé, India Office Lib Cat, No 1357, 19, W Pertsch, Berlin Cat, p 166, No 8, etc

XIII

fol 320^b

رساله شرح حدیث

RISÂLA I SHARH I HADÎS

A commentary on the prophet's answer كان مي حيا ما نصه هوا to the question ابى كان ربا قبل ان يخلق خلقه asked by ابو دريس المذاهبي, Abû Dar bin ul Uqaylî

Beginning —

اي بك رحبر و مسرا ر مكان الح

See Rieu n p 862^b No 8 Fthe Bodl Lib Cat No 894 19
No 895 10 Ethe Ind Office Lib Cat No 1357 18 etc

XIV

fol 321^b

رساله لا اله الا الله

An explanation of the formula There is no God but Allah
Beginning —

بسم الله الرحمن الرحيم من طلب البر من الساري فهو
مسرك الح

The commentator explains the formula by giving the meanings of the three letters ها لام الف which are common in it

It is also styled رساله بهليليه Ri ala i Fahliliyah

See Ethe Ind Office Lib Cat No 1357 20

This tract is very seldom found in copies of the Kulliyat mentioned in other catalogues

XV

fol 324^b

رساله طريق نوحه

RISÂLA I TARÎQ I TAWAJJUH

A tract on the rules of the Sufic devotion to God

Beginning

سر رشتهٔ دول ، اي برادر نكه ، آر
وين مهر گرامي بھزار ، مگذار

رساله در شرایط 26, No 895, Bodl Lib Cat, in Ethé,
رساله در مراسم و 1376, No Ind Office Lib Cat, in Ethé;
در طریقی 4, No 1052, Berlin Cat, in W Pertsch, and in ابواب , ذکر
See also Ethé, Ind Office Lib Cat, No 1357, 7, Rieu, 11,
pp 863^a, No 12, and 876^a, No 6.

The last folio of this tract is missing, and it breaks off suddenly with the following words

محقق گسند دیدار وي بھنمای هم الدین .

XVI

fol 325^a

رساله وجوده

RISALA-I-WAJÛDIYAH.

رساله و ہزہ در حق ن و ابا ، و اہ ، الوحود

A tract in Arabic giving the proofs of the Absolute.

Beginning

بسم الله الرحمن الرحيم الوحود اي ما تاسمائه الي الباهاء ،

الح

See Ethé, Bodl Lib Cat, No 894, 24, Ethé, Ind. Office Lib. Cat, No 1357, 5

This portion of the MS is dated A H 970

XVII

fol 326^b

شرح کا بہ

SHARH-I-KÂFIYAH.

Usually styled as الفوائد السانہ , and better known as شرح ملا

حامي An Arabic commentary on the Kâfiyah of Ibn-ul-Hâjib
(d A H 646 = A D 1248)

Beginning —

الحمد لله والصلوة على نبيه وعلي آله واصحابه آل

In the preface Jamī states that he wrote this commentary for his son Dīya ud Dīn Yūsuf after whom he styled the work as **موائد صباه**

The accurate date of its completion viz Saturday morning 11th of Ramadan A H 897 is given in the end This portion of the *Kulliyat* contains marginal notes and interlinear glosses in several places

Other copies of this commentary are noticed in *Ethe Bodl Lib* Cat No 894 2 and No 970 *Ethe Ind Office Lib* (at No 1357 22 G Flügel 1 p 167 Cat des MSS et Xylographes p 158 No 64

Printed in Calcutta 1818 Constantinople 1820 and lithographed in Lucknow 1887

XVIII

fol 395b

رساله صرف

RISÂLA I SARF

A Persian treatise in prose and verse on Arabic inflexions and is therefore also styled as **صرف منظوم و مسطور**

See *Ethe Ind Office Lib* Cat No 1357 21

Beginning —

بسم الله الرحمن الرحيم صرف اللسان نحو نساء اولي و حواء
السان الي نعم حاتم النساء آل

Only a few lines are missing from the end

Written in a clear minute Nasta liq

The decorations in this volume are identically the same as in the first volume with a similar number of gilt but faded circles on fol 1^b and 2 containing the names of twenty two works in this volume but from the numbers enumerated above it will be seen that four books most probably **مصان حواحه نارسا — سر اللالي — نقد النصوص** (which the faded stars do not clearly reveal) are missing from this volume

Although the two volumes are written in two different hands and some portion of the first volume is dated A H 1017 and of the second A H 970 yet from the nature of the arrangement of these collections

in the two volumes and from the identity of the decorations, it is clear that one volume is a continuation of the other

No. 182

fol 284, lines 21, size $13\frac{3}{4} \times 9$, $9\frac{1}{2} \times 5\frac{3}{4}$

هفت، اورنگ،

HAFT AURANG.

An excellent copy of the Haft Aurang, or the Seven Masnawis of Jāmī, dated A H 908

Contents

I

fol 1^b

سلسله الذهب

First daftar on fol 1^b, second daftar, fol 48^b, third daftar, fol 68^b

II

fol 82^b

سلامان و اسال

III

fol 97^b

سبعة الاحرار

IV

fol 119^b

سبعة الانوار

V

fol 156^b

يومى، رلىا

With illustrations of the old Persian style on foll 167^b and 191^a

VI

fol 208^b

للى مصون

VII

fol 255^b

حرف نامه اسکندري

Written in a beautiful Nasta'liq in four columns within gold and coloured borders. The first two pages at the beginning of each book are luxuriously adorned. The headings are written on floral gold grounds throughout.

Colophon —

تتمت الكتاب تحريرا في ملح رمضان سنة ٩٨٠

سأه محمد الكاتب

A copy of the Haft Aurang supposed to be the autograph of Jami is described in detail by Rosen pp 21-22.

No 183

fol 209 lines 19 size 8½ × 11 ¼ × 4½

The same

Another copy of the Haft Aurang of Jami dated A.H. 928. Beginning with the prose preface as in No. 179 above.

حمد الرب خليل من عند دليل الخ

Contents —

I

fol 3

أله الذهب

First book fol 3 second book fol 5^b third book fol 83ⁱ

II

fol 100^b

سلامان و انسال

III

fol 118^b

نصفه الاعرار

IV

fol 143^b

مسحة الأبرار

V.

fol 185^b

للي ومحنون

VI

fol 237^b

حرد نامه اسکندري

The Yûsuf Zalikhâ is wanting in this copy

Written in a clear Nasta'liq, in four columns, within gold-ruled borders, with a double-page illuminated 'unwân in the beginning, and a decorated heading at the beginning of each book. The headings are written in gold, blue, and red.

According to the colophon this MS was written in the Madhassa-i-Jalaliyah of Herât at the end of Ramadân, A H 928.

Scribe محمود بن الحسن الهروي

No. 184.

fol 219, lines 15, size $9\frac{1}{2} \times 6\frac{1}{2}$, $5\frac{3}{4} \times 2\frac{3}{4}$

سلسلة الذهب

SILSILAT-UD-DAHAB.

A very fine copy of the Silsilat-ud-Dahab, dated A H 995.

Beginning as usual (see No 179 above)

fol 1^b First daftar

fol 138^b Second daftar

fol 179^b Third daftar

The earlier portion of the MS contains in some places word-meanings and marginal notes.

Written in a clear Nasta'liq with gold and coloured borders on nice thick paper with an illuminated frontispiece at the beginning of each daftār

The colophon is dated A H 990

No 185

fol 246 lines 20 size $10 \times 6\frac{3}{4}$ $7 \times 3\frac{1}{2}$

دسر اول سلسله الذهب و دیوان جامی
(محطه ۱۰)

The first daftār of the *Silsilat ul Dīhāb* and the minor lyrical poems of Jāmī supposed to be in the author's own handwriting

I

fol 1^b

ا ا ا الله

The first daftār of the *Silsilat ul Dīhāb*

Beginning as usual —

لله الحمد صل كل كلام الحق

II

دیوان

This MS copy is considered valuable not only on account of its being supposed to be an autograph of the author but also because it contains these poems which Jāmī when he had reached his fiftieth year dedicated to Sultan Abu Sa'id and which he subsequently included in the two parts of his first diwan in A H 884 (See No 1498 above)

The contents of this copy of the diwan almost exactly agree with those of the copy dated A H 874 noticed in the Ind Office Lib Cat No 1307

Contents —

fol 79 — The usual earlier preface with the dedication to Sultan Abu Sa'id beginning —

'مورون نرس کلامی که عزل سراپان انجمن الح

At the end of this preface Jāmi says that he had then reached his fiftieth year

fol 81^a The usual initial Ġazal of the second part of the first dīwān—

بسم الله الرحمن الرحيم
احکم اسماء علم حکم

The second poem is headed *مى نوحى الباري عز اسمه* and corresponds to the usual second, the third, beginning here—

اي داد ، تواز صفا ، ما ناك الح

corresponds to the initial Ġazal under *ك* on fol 281^a of the second part of the first dīwān in No 179, the fourth is headed *مى اللعب* في السى عليه الصلوة والسلام and begins—

اي برورده را صا ، الح

corresponding to the third Ġazal of the second part of the first dīwān, the fifth begins—

اي حاك ره نوحش را تاج الح

agreeing with the initial Ġazal under *ح* in the second part of the first dīwān on fol 263^b, line 8, in No 179 above

fol 82^b *Tarji'bands* headed *و رسول خدامت صل* و سلم عليه beginning —

ماء معن حسب حاك ناي محمد الح

Under this heading are twelve *Tarji'bands*, all rhyming in the word *محمد*, agreeing with the *Tarji'bands* on foll 237^b–238^a of the first part of the first dīwān in No 179 above The burden runs thus —

لسن کلامی يعنى سعد ، كماله الح

The *Tarji'bands* are followed by a poem headed *در مسند الامام* على بن موسى الرضا رضى الله تعالى عنها beginning—

سلام على آل طاها و ناسن الح

corresponding to line 14 fol 24, of the second part of the first diwan in No 179 then comes a long Qasidah headed **درموضع است ای** beginning—

• **خو نبود تا دو مسواهی ای دل آخ** •

corresponding to fol 233 line 24 of the first part of the second diwan in No 179

fol 85^b Beginning of the usual alphabetical Gazals of the second part of the first diwan —

نامی ندا خیالک فی کل ما ندا آخ

fol 230 The usual Musammit of the second part of the first diwan beginning —

الا ای ماه ارج دلرانی آخ

fol 230^b Two series of Tajzi bands the first headed **الرحعات** beginning—

ای تروی نو - م خان روس آخ

The second series headed **است** begins on fol 232 —

ای روی نو ماه خالم آرای آخ

These correspond to the two series of the Tajzi bands on foll 239-241 of the first part of the first diwan in No 179 The third series headed **کرده دریا بان معرفت صوفیان** and beginning with the line

صخدم ناده مساه ردیم آخ

corresponds to fol 238^b line 25 of the first part of the first diwan in No 179

fol 235^b **در مریه حصب محوم مکرم** beginning—

صاحدلان که رار مرک مرده اند آخ

corresponds to fol 241 line 10 of the first part of the first diwan in No 179

-fol 236^b در مربیۀ برادر است این beginning—

تا کی زمانه دایم بر حگر دهد الح

corresponds to fol 241^b, line 7, of the first part of the first diwân in No 179

fol 238^a ، معطاه ، Muqatta'ât The first, beginning with the line—

رح درد دارم ر دوری آن در الح

like the one on fol 213^b in copy No 1307, Ethé, Ind Office Lib. Cat., is a Gazal and not a Qit'ah, the second beginning with the line—

دلا مسسن درین ویرانه خون جعد الح

corresponds to the initial Qit'ah of the second part of the first diwân The Qit'as are followed by a Masnawî headed در ، این مسویب ، beginning with the line—

حامی اگر ناف ، درین کسب ، رار الح

and corresponding to the Qit'ah at the end of the first part of the first diwân

fol 240^b ، في الرباع ، Rubâ'is, beginning—

تا من ملکو ، کل می بده الح

corresponding to the Rubâ'î under the letter & on fol 325^b of the second part of the first diwân in No 179

fol 245^b ، في المعاميات ، Mu'ammâs, or the Riddles, beginning

حامی که بهم من از معما دامی الح

corresponds to the first Mu'ammâ of the second part of the first diwân

The following names and symbols are noted on the margins against each of the Mu'ammâs

سرور ملک محمد نادر بهادر خان سلطان محمد اله ،
صدر ارغون م-م-م (؟) دد العالي وین العادین
مسحر مهرا ، سهیلی امین م-م-م علی خان م

— محمد — آملی — صفی — ناز — محمد — زین العابدین — (۲)
عبد القادر

The Mu ammas here differ to a great extent from those in other copies. Other copies of this earlier collection are noticed in Rien 11 pp 644 and 646. Etbe Bodl Lib Cat No 947 G Flugel 1 pp 570-572. Cit des MSS et Xylographes p 379.

The following note on fol 1 in Jamis own handwriting gives the date of birth of his son Diya ud Din Yusuf viz the last portion of Tuesday night 9th Shawwal a n 882

ولدت فرزند ارجمند صبا الدین یوسف ابنه الله تعالی لنا
في ۱۱ من الاحمر من ليلة الاربعاء السامع من شهر روال
سنة ۸۸۲ و ۸۸۳ و ۸۸۴ و ۸۸۵ و ۸۸۶ و ۸۸۷ و ۸۸۸ و ۸۸۹ و ۸۹۰
بن احمد الصامي عني عه

Three versified chronograms by مولانا نظام الدین بن مولانا سری and مولانا صودی, expressing the same Hijri year of Diya ud Din's birth are written in Jamis hand.

The handwriting of the above note and the chronograms as well as of the copy itself is exactly identical with that of Jamis autograph copy in Rosen's Catalogue at the end of which a facsimile of the author's handwriting is given.

A few Gazals Qit'as Rubais and detached verses of Gazals noted on margins are mostly in the author's hand.

Written in a clear learned Naskh within coloured borders

No 186

fol 139 lines 10, size $8\frac{1}{2} \times 5\frac{1}{2}$ $5\frac{1}{2} \times 3\frac{1}{2}$

An excellent but undated copy of the first daftar of the Silsilat ul Dihalab

Beginning as usual —

لله الصمد صل كل كلام الح

The name of the book is given within a beautiful illuminated circle on fol 1

Written in a beautiful clear Nasta'liq, within gold and coloured borders, with an illuminated frontispiece at the beginning. The headings are written in blue and gold.

Apparently 16th century

No 187.

fol 16, lines 21, size $10 \times 6\frac{1}{2}$, $7\frac{1}{4} \times 4\frac{1}{2}$

A copy of the third daftar of the *Silsilat-ud-Dahab*
Beginning

بسم الله اورد نه کارتس ، اندل الح

Written in a beautiful minute Nasta'liq, within four columns, with gold-ruled and coloured borders. A frontispiece at the beginning is beautifully illuminated. The headings are written in red.

Not dated, apparently 16th century

No. 188.

fol 68, lines 14, size $9\frac{1}{4} \times 6$, $6 \times 3\frac{1}{4}$

بسم الله الأحرار

TUHFAT-UL-AHRÂR.

A very old copy of Jâmi's *Tuhfat-ul-Ahrâr*. Beginning with the prose preface as in No 179, 3.

حامدا لمن جعل من الح

The poem itself begins on fol 3^b

بسم الله الرحمن الرحيم
هو ، صلي مر حوان كريم

Written in a fine Nasta'liq within gold ruled borders and decorated margins with a double page unwan at the beginning

The MS is water stained throughout

Not dated apparently 15th century

No 189

foli 68 lines 14 size $8\frac{1}{2} \times 5$ $5\frac{1}{2} \times 2\frac{1}{2}$

The same

Another fine copy of the Tuhfat ul Ahrar beginning as in the preceding copy

The MS contains notes and word meanings throughout

Written in a fine clear Nasta'liq within gold ruled borders with a decorated frontispiece at the beginning The headings are written in gold and blue

Not dated apparently 16th century

No 190

foli 66 lines 14 size $7\frac{1}{2} \times 4\frac{1}{2}$ $5\frac{1}{2} \times 2\frac{1}{2}$

The same

Another copy of the Tuhfat ul Ahrar beginning as above

Written in a fine Nasta'liq within gold and coloured borders with a small faded frontispiece in the beginning The headings are written in red

The MS is damaged throughout

Not dated apparently 16th century

No. 191.

fol 103, lines 15, size $6\frac{1}{4} \times 4$, $4\frac{1}{2} \times 2\frac{1}{4}$

سبحۃ الأبرار

SUBHAT-UL-ABRÂR.

A valuable old copy of the Subhat-ul-Abîâr, the fourth Masnawî of Jâmî's Haft Auriang

Beginning with the short prose preface as in No 179, 4

المئة لله که بخون گرہم الح

The poem begins on fol 2^b —

ابداء بسم الله الرحمن

الرحم الموالی الاحسان

Written in a fine minute Nasta'liq, within gold and coloured borders and gold-sprinkled margins, with a fine and delicately-illuminated double-page 'unwân at the beginning

fol 14^b, 15^a, 29^a and 97^a contain beautiful illustrations of the best Persian style

This fine copy is due to the penmanship of the celebrated calligrapher سلطان محمد نور, Sultân Muhammad Nûr, who was a contemporary of the author, and flourished during the reign of Sultân Husayn Bâyqarâ (see Habîb-us-Sayyî, vol III, Juz III, p 350)

According to Ilâhî (Oude Cat, p 78) Sultân Muhammad Nûr was a pupil of the well-known calligrapher Sultân 'Alî Mashhadî, who died in Herât in A H 919 = A D 1513 See Habîb-us-Sayyî, vol III, Juz III, p 344

The scribe gives the date of transcription, 15th Dîqa'd, A H 913, in the following line at the end

این کتاب که نسخه ایست تدیع

(؟) حاء - ، محمود

بداء سلطان محمد بن نور

در ماه و ده سال ب ، نمود

نالده روز رجه ار دي تعد
سال هجرت كتاب من بود

The words من كتاب are equal to 913

No 192

fol 110 lines 14 size $7 \times 4\frac{1}{2}$ $3\frac{1}{2} \times 2\frac{1}{2}$

The same

Another old but slightly defective copy of the Subhat-ul Abrar dated A H 927

The prose preface and the first twenty nine lines of the initial poem are wanting and the MS opens thus with the second poem —

انما الله واحد لا اله الا الله

Written in a clear Nasta'liq within gold and coloured borders with a decorated frontispiece in a later hand The headings are written in blue and gold

Scribe كمال

No 193

fol 112 lines 14 size $8\frac{1}{2} \times 4\frac{1}{2}$ $5\frac{1}{2} \times 3$

The same

Another fine copy of the Subhat ul Abrar with the prose preface

Written in a fine clear Nasta'liq within gold and coloured borders with the headings written in gold and red

Dated A H 930

No 194.

foli 110, lines 14, size $7\frac{1}{2} \times 4\frac{1}{2}$, $5\frac{1}{4} \times 2\frac{3}{4}$

The same

Another copy of the Subhat-ul-Abiân, dated Safar, A H. 980

Beginning as above

Written in a fine clear Nasta'liq, within gold and coloured borders, with a small decorated heading at the beginning

Scribe حلل ابن درويس محمد التامي

No. 195.

foli 36, lines 23, size $10\frac{1}{4} \times 6$, $8\frac{1}{2} \times 4$

The same

Another copy of the same Subhat-ul-Abiân, with the prose preface

Written in a minute Nasta'liq, in four columns, within gold and coloured borders, with a small decorated frontispiece The headings are written in red

Dated, Shawwâl, A H 1061

Scribe محمد علي السبراري

No 196.

(foli 152, lines 14, size $10\frac{1}{4} \times 6\frac{1}{4}$, $6 \times 3\frac{1}{2}$

يوسف ، و زليخا

YÛSUF-WA-ZALÎKHÂ.

The romantic poem of Yûsuf and Zalikhâ (Joseph and Potiphar's wife) See No 179 above

Beginning as usual —

الهي شمس امد نكساي
كلي از رعد حاويد نساي

This excellent and most valuable copy of the *Yūsuf Zuhkha* once worth one thousand *Muhurs* was presented to Jahangir in the fifth year of his reign by Abd ur Rahim Khan *Khunani* son of the celebrated Baram Khan. It was transcribed by the famous calligrapher Mir 'Alī of Herat and is dated the end of Ramadan A.H. 930.

The poem *Yūsuf Zuhkha* represents the story of Joseph in Chapter XII of the Quran. This chapter contains one hundred and eleven verses and unlike others deals with only one subject. Jalāl ud Din Abd ur Rahman bin Abū Bakr as Suyuti *حلال الدين عبد الرحمن بن ابونكر السوطي* (d. A.H. 911 = A.D. 1500) in his *Itqān* (see Haj Khalī vol. 1 p. 469 see also Brock n. p. 140 where Suyuti's numerous works are enumerated) says that this chapter was given by the prophet to those Madinese who embraced Islam at Makkah before the Hijrah. But al Baydāwī* informs us that this chapter was revealed at Makkah on the occasion when the Quraysh instigated by certain Jewish rabbis thought to puzzle the prophet by demanding of him the story of Joseph with the circumstances relating to the removal of Jacob's family to Egypt. In this Baydāwī is supported by several other authors.

This Quranic story has been one of the most favourite subjects of poetical compositions among the Persian and Turkish poets. For a long time it was a popular notion that Firdausi was the first poet who gave a poetical version of this story of Joseph and Potiphar's wife but it has lately been shown that Abū Muḥammad of Balkh and Balkhiyār or Ahwaz before him had made this romance the subject of a poem (see Browne's History of Persia vol. II p. 146). It seems almost certain that Amaq of Bukhara (d. A.H. 1149 = A.D. 1736) was the first after Firdausi to write a *Yūsuf Zuhkha*. His *Masnawī* can be read in two different metres. Amaq was followed by many such as Jamī

The famous Qadī Nāsir ul Din Abū Saīd Abd Ullah bin Umar al Baydāwī *قاضي ناصر الدين ابو سعيد عبد الله بن عمر البغدادي* (died according to the *Waf bi Wafyat* in A.H. 685 = A.D. 1286 and according to *Al Yafi'i* in A.H. 692 = A.D. 1299) but according to Hamīd Ulkhi Mas'ūfi who mentions Baydāwī as one of his authorities in A.H. 710 = A.D. 1310) the author of the well known commentary on the Quran called *Anwar al-ta'wīl wa asrar al-bawāb* (see H. J. Khalī vol. 1 p. 469) and of many other works (see Brock n. pp. 410-416).

(*d* A H 898 = A D 1492), Qâsim Khân Maujî, Amîr Humâyûn (*d* A H 979 = A D 1571), Nâzîm of Herât (*d* A H 1081 = A D 1670), who commenced the poem in A H 1058 = A D 1648 and completed it in A H 1072 = A D 1661, Shaikat, the governor of Shîràz under Fath 'Alî Shâh (In 1811, when Sir Gore Ouseley was staying at Shîràz, this poet was about twenty-two years of age, see Notices of Persian Poets, p 50) Mîrzâ Jân Tapîsh of Dehli, son of Yûsuf Beg Khân of Bukhârâ, also wrote a Yûsuf Zalikhâ (see Sprenger, Oude Cat, p 297) According to a Târikh, quoted in Ethé, India Office Lib Cat, No 1729, Tapîsh died in A H 1220 = A D 1805

Among the poets who composed Turkish versions of the romance the following, among others, may be enumerated —Shaykh Hamd Ullah bin Âqâ Shams-ud-Dîn Muhammad, poetically called Hamdî (*d* A H 909 = A D 1503), Maulânâ Shams-ud-Dîn Ahmad bin Sulaymân, known as Ibn-i-Kamâl Pâshâ (*d* A H 940 = A D 1533), 'Abd-ud-Dalîl al-Bagdâdî, poetically called Dihnî (*d* A H 1023 = A D 1614), Bilishtî (*d* A H 979 = A D 1571), Shikâî, Khalifah, who composed his poem in A H 970 = A D 1562, Nî'mat Ullah al-Hûnâzî, Muhammad Kâmil, Sinân bin Sulaymân (a noble of the court of Sultân Bâyezîd Khân), and Yahyâ Beg, who died after A H 990 = A D 1582

Jâmî's Yûsuf Zalikhâ is admitted on all hands to be the best Masnavî poem on the subject and has obtained the widest celebrity "With us," says Mr Fitzgerald, in his notice of Jâmî's life prefixed to his translation of Salâmân and Absâl, "his name is almost wholly associated with his Yûsuf and Zalikhâ, the Bahâristân, and this present Salâmân and Absâl, which he tells us is like to be the last product of his old age And these three count for three of the brother stars of that constellation into which his seven best mystical poems are clustered under the name of Heft Aurang—those Seven Thrones to which we of the West and North give our characteristic names of 'Great Bear' and Charles's Wain"

Of all the works of Jâmî (for which see Nos 179 and 180, etc) the Yûsuf and Zalikhâ is no doubt the most popular No Persian student in India is ever tired of reading the poem, and he makes it a point to learn some of its finest verses by heart in the same way as he commits to memory some of the fine verses from the Gulistân of Sa'dî and the Diwân of Hâfiz In Europe, too, the merits of the poem have been duly acknowledged "Le poeme" (says Thornton) "des amours de Joseph et de Zulikha est considéré par les juges compétents de la littérature comme le plus bel ouvrage qui existe en Orient"

This romance, as I have noticed before, has been a common subject of poetical composition among the romantic poets whose dates range from the fourth to the present century of the Muhammadan era, but the most celebrated rendering of the legend is that by Jâmî, who has decorated it with all the graces of poetry

The MS is written in a perfect minute Nasta'liq within gold illuminated borders on fine thick gilt-edged paper with many coloured and gold floral designed margins and a most luxuriously adorned double page unwan. Foll 2^b and 3 contain two beautiful richly illuminated stars. Foll 1^b 2 66^b 60 78^b 101^b and 102 contain full page and highly finished illustrations in the best Persian style.

From the magnificent appearance and the exquisite decorations of the MS as well as from the name of the scribe it can at once be concluded that this copy of the *Yâsnâ Zalikhâ* is no other than the one worth one thousand *manâk* which was presented to Jahangir by 'Abd ur Rahîm *Khân Khânân* on Monday the 2nd of Muharram A.H. 1010 at Akbarabad—a fact of which the following mention is made by the contemporary historian of the emperor in *Ma'ârif-i Jahangiri* fol 33 —

در روز در سه دوم محرم سه هزار و نوزده دار الحاکمه
اکبرآباد بساطت حتر آستان نایب ارایس پد دست و درین روز
بو * زلفائی بظمت مر حلی مصور و ملحق که هزار مهر
دا ر سه سالار ماکانان بطریق بسکش ارسال دانسه
بود معروض گردید ال

Maulân Mir 'Alî ul Katib son of Maulân Mahmud Râfiqî was one of the most accomplished Nasta'liq writers. He was born in Herât but grew up in Ma'hrah and spent part of his life in Bukhara. The author of the *Mirât ul Âlam* fol 417 says that according to some Mir 'Alî was a pupil of Maulân Sultân 'Alî d c A.H. 920 = A.D. 1514 to whom as a calligrapher Mir 'Alî is preferred but that others conceive him to have been a pupil of Maulân 'Ayn ul Din who was a pupil of Sultân 'Alî and died in A.H. 918 = A.D. 1512. The same author mentions that Mir 'Alî went to Mâwarâ un Nahar in A.H. 918 = A.D. 1512 and died there in A.H. 924 = A.D. 1518. But the date of transcription of this copy viz A.H. 920 = A.D. 1523 proves that the date of the scribe's death given by the author of the *Mirât ul Âlam* is erroneous. Moreover Mir 'Alî's contemporary biographer Sam Mirzâ in his *Tuhfat Sâmi* composed in A.H. 927 = A.D. 1520 distinctly says that in A.H. 945 = A.D. 1538 Mir 'Alî went to Mâwarâ un Nahar and a chronogram composed by Mir 'Alî on the occasion of the foundation of a Madrasah in Bukhara A.H. 942 = A.D. 1535 and quoted (as stated in *Riccu* II p. 31) by Râqim suggests that he was then residing in that city. Other authors refer his death to A.H. 921 = A.D. 1544 and A.H. 927 = A.D. 1520. See Dorn *Mélanges Asiatiques* vol II p. 13.

Mir 'Alî was also a good poet, and adopted the Takhallus Majnûn. He wrote several treatises on the different characters of caligraphy

The colophon runs thus

تمت ، الكنا ، بعون الملك ، المستعان على يد العبد الصعيب ،
 مير علي في اواخر رمضان سنة ثلاث و تسعين مديّة الهراة

No. 197.

fol 156, lines 14, size $10\frac{3}{4} \times 6\frac{1}{4}$, $7 \times 3\frac{1}{4}$

The same

Another fine copy of the Yûsuf Zalîkhâ, dated A H 1018, due to the penmanship of the celebrated calligrapher Mir 'Imâd, who flourished during the reign of Shâh 'Abbâs I (A H 985-1038 = A D 1577-1628), and was assassinated in A H 1024 = A D 1615

The poem is introduced by the following Rubâ'î —

خوشتر ز کیا ، در جهان یاری نسب
 در حدیقه زمانه یاری نسب
 هر لحظه ارو نکوسه تنهائی
 صد راحت اند ، و هرگز اراری نسب

Written in a beautiful perfect Nasta'liq, within coloured and gold decorated borders, on fine thick paper, with floral designed margins and a sumptuously illuminated double-page 'unwân. The headings are written in blue and gold throughout

Foll 42^b, 59^a, 62^a, 85^a and 124^b contain full-page illustrations in the best Persian style

No 198

fol 135, lines 15, size $8\frac{1}{2} \times 5\frac{1}{4}$, $6\frac{1}{2} \times 3$

The same

An ordinary copy of the Yûsuf-u Zalîkhâ

Written in ordinary Nasta liq within coloured borders with a small frontispiece The headings are written in red Scanty notes and word meanings are found on the margins in some places

Not dated apparently 17th century

No 199

fol 83 lines 14 size $8 \times 4\frac{1}{2}$ $6 \times 3\frac{1}{2}$

حرف نامه اسکندري

KHIRAD NÂMA-I-ISKANDARÎ

A copy of the Khîrad Nâma i Iskandarî of Jamî (see 179 7 above)
Beginning as usual —

الهي كمال الهي تراسب
حبال جهان ناساھي تراسب

Written in ordinary Nasta liq
Dated the 5th Ramadan A H 1203

Scribe حمد الرران

No 200

fol 303 lines 15 size $7 \times 6\frac{1}{2}$ $5\frac{1}{2} \times 3\frac{1}{2}$,

ديوان اول

DÎWÂN-I-AWWAL

Another fine old copy of Jamî's first diwan The contents of this copy agree with those of No 179 8 with a slight difference in some places

Contents

fol. 1^b. The usual prose preface, beginning with the line

بسم الله الرحمن الرحيم
 حسب صلاي مر حوان كريم

The preface is followed by the usual Qasidas, Tarjî'ât, and Masnawis, as in Rosen, p 233

fol 64^b The usual short Masnawî at the end of the first part of the first diwân on fol 244^a in No 179, 8, beginning

حامي اگر يامب درين كس ، رار الح

This Masnawî is followed by a Rubâ'î

تا ده بودم نسي ربون افناده الح

which is found at the end of the earlier preface in No 184

fol *ibid* The usual initial Gazal of the second part of the first diwân, beginning —

بسم الله الرحمن الرحيم
 احطم اسماء حدم حكم

fol 67^b Beginning of the usual alphabetical Gazal

يامن ندا ممالك في كل ماندا الح ،

fol 295^a The usual Musammat, beginning

الا اي ماه اوح دلربائي الح

The Musammat is followed by the short Gazal, beginning —

رح درد دارم ر دوري آن در الح

corresponding to fol 238^a, line 12 in No 184 above

fol *ibid* Muqatta'ât, beginning with the usual initial Qit'ah in No 184 above —

دلا مسن درين ويرا نه حون حعد الح

Several Rubâ'is are intermixed with the Qit'as

fol 298^a–304^a Purely Rubâ'is

Written in a clear Nasta'liq within gold and coloured borders with a small faded frontispiece

Not dated apparently 16th century

No 201

fol 178 lines 1, size $7\frac{1}{2} \times 5$ $5\frac{1}{2} \times 2\frac{3}{4}$

Selections of Gazals Ruba'is and Muqatta'at from the three diwans
Beginning with the initial alphabetical Gazal of the third diwan —

برآمد ماه عسی از طور مسا
درانجا رد علم بر دیر مسا

fol 155-178 Ruba'is and Muqatta'at

The greater part of the selection consists of the third diwan

The folios towards the end of the MS are badly damaged and pasted over with paper

Written in an ordinary Nasta'liq within red borders In many places spaces for Gazals are left blank

Not dated apparently 17th century

No 202

fol 120 lines 11 size 7×5 $4\frac{3}{4} \times 3$

بهارستان

BAHÂRISTÂN

A pretty small copy of the Baharistan See No 179 17 above
Beginning as usual

Written in a clear Nasta'liq within gold and blue borders on fine thick yellow paper with a small illuminated frontispiece in the beginning

Dated A H 966

No. 203

fol. 249, lines 19, size $9 \times 5\frac{1}{2}$, $6\frac{3}{4} \times 3\frac{1}{2}$

شاهد النبوة

SHAWÂHID-UN-NABÛWAT.

A fine copy of the Shawâhid-un-Nabûwat See No 180, 4, above
Beginning as usual

The first eight and the last eleven folios are supplied in a modern hand

Written in a fine, clear Naskh, within gold and coloured borders.

Not dated, apparently 16th century

No. 204.

fol. 360, lines 17, size $10\frac{1}{2} \times 6\frac{1}{2}$, $7\frac{1}{2} \times 4$

نفاحات الانس

NAFAHÂT-UL-UNS

A splendid, useful copy of the Nafahât-ul-Uns (see No 180, 5, above)

Beginning as usual

This copy contains useful notes and learned explanations on the margin, and an index (incomplete) in alphabetical order at the beginning

This copy was written, as stated in the colophon, for the library of Dîn Muhammad Khân, the son of Jânî Beg Sultân and 'Abd Ullâh Khân Uzbek's sister. Dîn Muhammad Khân ascended the throne of Samarqand on the death of 'Abd-ul-Mu'min Khân, the son of 'Abd Ullâh Khân, in A H 1006 = A D 1598. He was wounded in a battle fought against Shâh 'Abbâs the Great, and died shortly after. (See Beal's Biogr. Dictionary, p 122)

Written in a beautiful clear Nasta'liq within coloured and gold ruled borders with an illuminated frontispiece

The colophon dated 10th Ramadan A H 1003 runs thus —

مد اثنى الفراغ عن اتمام هذا الكتاب
 حس حسن حسن من
 شهر رمضان يوم الاربعاء سنة ثلث و الف من هجرة النبوة
 معلوم صبر مسرودة ناسد كه نوسه مد ار براي كتاباته
 ماهراده ارحمد رنده سلطان رمان ابو النصر دين محمد
 سلطان اندا (sic) دولته
 اله

A seal of the above named princeo dated A H 999 is fixed in the end of the MS

No 205

fol 296 lines 21 size $8\frac{1}{2} \times 5$ $6\frac{1}{2} \times 3\frac{1}{2}$

The same

Another beautiful copy of the Nafahat ul Uns dated A H 1016

Beginning as usual

The first fifteen folios contain valuable marginal notes and interlinear glosses

Written in a fine minute Naskh within gold and coloured borders with a small illuminated frontispiece

The original folios are placed in new margins

No 206

fol 290 lines 21 size $10 \times 6\frac{1}{2}$ $6\frac{1}{2} \times 4$

The same

Another copy of the Nafahat with useful explanations and notes

An incomplete index containing only two hundred and eighty nine names is added at the beginning in a later hand

Written in an ordinary Nasta'liq, within gold and coloured borders, with a small illuminated frontispiece.

Dated A H 1074

Scribe محمد قاسم بن عوض محمد الحارثي

No. 207

fol 128, lines 19, size $7\frac{3}{4} \times 4\frac{1}{4}$, $5\frac{1}{4} \times 3\frac{1}{4}$

خلاصة النفاحات،

KHULÂṢAT-UN-NAFAHÂT.

An abridgment of the Nafahât-ul-Uns, dated A H 923

Author حلال, Jalâl

This simple name of the author of this abridgment occurs only in the following opening line —

الحمد لله رب العالمين والصلوة والسلام . . . اما مسكون
حاك قدم دروسان حلال نرسان الح

The author is probably Shaykh Jalâl Harawî, the son of Khwâjah Muhammad bin 'Abd-ul-Malik. He flourished during the time of Sultân Husayn Bâyqarâ, and was a disciple of Maulânâ Shams-ud-Dîn Muhammad Rûhî of the Naqshbandîyah order. See Habîb-us-Siyar, vol. III, Juz 3, p. 348. The author of the Suhuf-i-Ibrâhîm says that Shaykh Jalâl Harawî was the grandson of Jâmî, and died after the age of seventy.

The name of the person (written in red on fol 2^a, line 8) to whom the work was dedicated, and which might have helped me in the identification of the author, has been rubbed out.

The biographical notices are very meagre, without date or details. They begin on fol 7^a with Shaykh Abû Hâshim and end with Hâfiz of Shîrâz.

Written in a fair minute Nasta'liq, within gold and coloured borders, with a small illuminated, but faded, frontispiece.

No 203

fol 719 line 20 size $11\frac{3}{4} \times 7\frac{1}{4}$ $9\frac{1}{4} \times 5$

مکاشفات علی اکبر واهی

MUKÂSHIFÂT-I-'ALÎ AKBAR WAHABÎ

A commentary on the Nafahât divided into two parts

Author علي اکبر Ah Akbar

Beginning with an Arabic preface on fol 3 —

الحمد لله الذي اوجد الاسما عن عدم و عدم العدم الخ

In the preface the commentator who designates himself علي اکبر says that he began the work in Dilqad A H 1194 and completed it as stated at the end of the first part on fol 317^b in Shi'wal A H 1193. The date of completion is also expressed by the above title of the work which serves as a chronogram.

The commentator does not deal at length with the lives of the saints noticed in the Nafahât but gives long and detailed explanations of the Sufic expressions used in the text illustrating them by quotations from the Quran and the sayings of the prophet and other holy personages.

The various Sufic principles adopted by the saints are described under each name.

The biographical notices begin as usual with ابو هاشم الصوفي Abu Hashim.

The second part begins on fol 400^b with a short prose preface —

الحمد لمن لا وجود لسواه فلا تسجد الخ

This part begins with الحمداني and ends with محمد بن الفصل الثاني

On comparing this copy with the printed edition of the text it will be seen that about five hundred notices are wanting.

An index of the names is given at the beginning of each of the parts.

A commentary on the difficult passages of Jâmi's *Nafahât* by Râdî-ud-Dîn 'Abd-ul-Gafûr Lârî (*d* A H 912 = A D 1506), a disciple of Jâmi, is mentioned in Rieu, p 350 See also *Târikh-i-Rashîdî* See Notice of *Târikh-i-Rashîdî*, by Prof Salemann *Mélanges Asiatiques*, Bulletin Acad Imp St Pétersbourg, tome ix, 1887, p 340

Written in an ordinary clear Nasta'liq, within coloured borders
Not dated, apparently 18th century

No. 209.

fol. 31, lines 17, size $8\frac{3}{4} \times 5\frac{1}{4}$, $5\frac{3}{4} \times 3$.

شرح رباعیات

SHARH-I-RUBÂ'YÂT.

A copy of Jâmi's commentary on his own *Rubâ'is* (See No 180, 9, above)

Beginning

بسم الله هو بالصدق مني

Written in an ordinary Nasta'liq

Dated 10th *Dilqa'd*, A H 1185

Scribe محمد بن ولي محمد

No. 210.

fol. 27, lines 14, size $8 \times 4\frac{1}{2}$, $5\frac{1}{4} \times 2\frac{3}{4}$

رسالة لوايح

RISÂLA-I-LAWÂ'IH.

An old, but undated, copy of the *Lawâ'ih* See No 180, 10, above.
Beginning,—

لا اله الا الله

This copy contains marginal notes and interlinear glosses throughout
Written in ordinary Nasta'liq within gold and coloured borders
with a small faded frontispiece
Not dated apparently 16th century

No 211

foli 18 lines 15 size $8\frac{1}{2} \times 5$ $6\frac{1}{2} \times 3\frac{1}{2}$ •

The same

Another copy of the same Lawā'ih
Beginning as above
Written in a bold fair Nasta'liq
Dated the end of Rabi' I A H 1112

Scribe نارمصد ب

No 212

foli 147 lines 15 size $8\frac{1}{2} \times 5$ $6\frac{1}{2} \times 2\frac{1}{2}$

بعد الفصوص في شرح نفس الفصوص

NAQD AN-NÛSUS FÎ SHARH-I-NAQSH
AL-FUSÛS

Jamî's commentary on the نفس الفصوص, the extract which
Muhî ud Dîn Ibn ul Arabî (d A H 638 = A D 1240) himself made from
his well known mystic work فصوص الحکم

Beginning —

الصد لله الذي جعل صفائح قلوب ذوي الهمم الح

• This work is wanting in the copy of Jamî's Kulliyat mentioned
above

In the preface Jâmi states that as Muwayyad-ud-Dîn al-Janadi (*d c A H* 690 = *A D* 1291, see Brockelmann, vol 1, p 451) the first commentator of the *Fusûs al-Hikam* and Shaykh Sa'd-ud-Dîn Sa'id al-Faigânî (*d A H* 699 = *A D* 1299, see Brockelmann, vol 1, p 450) who wrote a commentary on the *Qasîdah* of Shaykh 'Umar Ibn al-Fârid (*d A H* 632 = *A D* 1234), and several others distinguished themselves by writing commentaries on the works of distinguished saints, he (Jâmi) desiring to be ranked among them, wrote the present commentary on the *نفس الفصوص* of Ibn-ul-'Arabi

The date of composition, *A H* 863, is given in the following concluding line

دوم ، نوسنریں سرانجام
در مسجد و صحت و مد ناتمام

For other copies see Ethé, *Bodl Lib Cat*, No 894, 9, No 895, 4, and No 976, Ethé, *Ind Office Lib Cat*, No 1357, 10, W Pertsch, *Berlin Cat*, p 274, No 1, see also Hâj Khal, vol vi, p 380

Written in ordinary Nasta'liq

Dated Sunday, 11th *Dil Hajj*, *A H* 1106

No. 213.

fol 127, lines 17, size $7\frac{1}{2} \times 5$, $6 \times 3\frac{1}{4}$

شرح رکنی

SHARH-I-RUKNÎ.

A commentary on the well-known versified treatise on riddles and logographs of امیر کمال الدین حسن بن محمد الحسن المعروف ، Mir Kamâl-ud-Dîn Husayn bin Muhammad al-Hasan, known as Mîr Husayn al-Nisâbûrî, who lived at the court of Sultân Husayn Mirzâ (*A H* 873-911 = *A D* 1468-1505) See *Habîb-us-Siyar*, vol iii, Juz 3, p 340 Mîr Husayn composed his treatise at the request of the celebrated Mir 'Alî Shîr, the prime minister of the above-named Sultân, and died, as the commentator says at the end of this commentary, on Wednesday, the 9th *Dilqa'd*, *A H* 904 = *A D* 1498.

Commentator رکنی, Ruknî

Beginning with the initial lines of the original treatise —

سام آنکه از تالک و بر
معنای چهارا داد بر
کساند از معنا نام اما
صد از نامس کسانده هر معنا

The commentator a favourite pupil of Mir Husayn does not distinctly state his name but adopts the poetical title of رکبی hukni and so designates himself in the preface which runs thus —

اما بعد معروض آنکه حشر صادق رکبی عاشق مگوید که در
رمان جوانی و انام کامرانی نعل و عاشقی شعر و ساحری و نه
معنا جوانی میل تمام دانسم از آن در ملازمت خات مسادت
ساهی - ا - دسگاهی امیر کمال الدین - ن این مصد الحسن
مهوره مر - ن لسانوری - علم معنا مکردم الح

In this preface the commentator says that in his youth feeling a keen inclination for studying poetry and riddles he very attentively listened to the riddles of his illustrious master Mir Husayn which he says were highly appreciated by the celebrated Jami. He further states that as Mir Husayn left no commentary to his treatise on riddles he as a faithful pupil wrote the present one on his master's work and added thereto Mir Husayn's enigmatic verses on the ninety holy names of God (which he says are omitted in the original treatise) with short explanations. These names begin in this copy on fol 3^b with الله and end on fol 13 with الصور

On fol 13^b the commentator gives the definition and description of معنا as rendered by Sharaf ud Din al Yazdi d. A.H. 808 = A.D. 1454 the author of the Zafar Namah a well known history of the reign of Timur (see Rieu i p 173) in his مستحل مطرر (see Rieu Suppl. No 193 and Etbe Bodl Lib Cat No 1345) and by Jami in his treatises on the same subject (see No 180 11-14 above)

On fol 14^b the commentator after mentioning the name of his benevolent patron Mir Ali Shir و این فقیر هم چون برورده تعبیر who he says was well versed in the art of riddles suggests that the beginners in this art should in the first

place, choose the treatise of Mîr 'Alî Shîr on riddles, and then study the present commentary on Mîr Husayn's treatise.

The date of composition of this commentary, A H 916, is expressed by the words *سرخ رکى سنوس* in the following versified chironogram at the end

تاریخ کتاب ، سرخ اگر مصلحتی
سنوس رسا ، سرخ رکى سنوس

The original text, that is Mîr Husayn's treatise on riddles, which is known by various titles, such as *رساله در معنا* *رساله معنی* and *رساله معنی حسن* , *رساله فی المعنی* , is noticed in Rieu, ii, p 650^a, Rieu Suppl, pp 126^a and 127^b, Ethé, Bodl Lib Cat, Nos 1353-1355, Ethé, Ind Office Lib Cat, No 2049, W Pertsch, p 116, and Berlin Cat, p 81, J Aumer, p 43, Cat Codd Or Lugd, Bat 1, p 360, II Khal, v, p 638, Ruckert in Wiener Jahrbucher, vol. 44, p 89, and Gracyn de Tassy in Journal Asiatique, 1847, vol x, p 357

For other copies of this commentary see Rieu Suppl, p 126^a, Ethé, Bodl Lib Cat, No 1356, Ethé, Ind Office Lib Cat, No 2050. Besides this there exist four other commentaries on Mîr Husayn's treatise on riddles—one by Diyâ-ud-Dîn al-Urdûbâdî, another by 'Abd-ul-Wahhâb al-Sâbûnî, a third by Jâmi, and a fourth, in Turkish, by Sûrûnî. See W Pertsch, Berlin Cat, p 884, and H Ethé, Neupersische Litteratur, p 345

A few scattered notes and corrections are found in some places on margins

Written in ordinary Nasta'liq, within coloured borders

Not dated, apparently 17th century

No. 214.

foll 35, lines 15, size $7\frac{1}{4} \times 4$, $5\frac{1}{2} \times 2\frac{1}{2}$

دیوان ۵۰۰۰

DÎWÂN-I-HUMÂYÛN.

The lyrical poems of Amîr Humâyûn

Beginning —

اي راس جلال نو دورح رناه
ور مروحه جمال نو مردوس داده

Amir Humayun امير همايون الاسفهراني according to the statements of very reliable authorities was a native of Asfharin and was descended from a noble Sayyid family of that place but Taqi Afshadi fol 803 followed by some less trustworthy authorities calls the poet Samargandi or a native of Samargand. In his early youth Humayun went to Tabriz and entered the court of Sultan Ya'qub (A.H. 884-906 = A.D. 1479-1490) who showed great favours to the poet and gave him the title of خسرو کوچک or the Younger *Khusrau*. Humayun died in Armaik in the neighbourhood of Kashan in A.H. 902 = A.D. 1496. See Sprenger Oude Cat. pp. 20 and 432. Ethic Bodl Lib Cat. No. 918. Icu. II. p. 735 places the poet's death in A.H. 908 = A.D. 1502.

For notices on the poet's life see *Tuhfa-i-Sunni* fol. 32^b. *Haft Iqlim* fol. 230^b. *Majma'un-Nafais* vol. II. fol. 536. *Âtash Kadah* p. 94. *Riyad ush-Shu'ara* fol. 466^b. *Nashtar-i-Ishq* fol. 203^o. *Nistarij ul Afkar* p. 464. etc.

The author of the *Nashtar-i-Ishq* quotes the following two initial lines of two of the poet's *Gazals* which he says were inscribed on the poet's tomb according to his wish —

(۱) من و حال حیرانی و جسم گریانی
گره کوه - گره کوه سنانانی

found on fol. 34^b in this copy

(۲) ما تر سر مرا زوری که مبرم در وفاي تو
که نرم رنده کردم نار افسم در تلاي تو

found here on fol. 30. Instead of *که نرم* in the second part of the second verse our copy reads *مسادا*.

The *Gazals* are alphabetically arranged except the first one and they begin thus on fol. 2 —

دي تو حاني که سود حاک دل حاک ابا
تا اند ناله برآید ر دل حاک ابا

fol 35^b Some Fards, or single verses, beginning

ماد ندان که این هم ما را ندیده نامی
یک لحظه ترک ما کم ما را ندیده نامی

Written in ordinary but firm Nasta'liq, within gold-ruled borders
Dated A H 1045

No. 215.

fol 39, lines 8-9, size $9\frac{3}{4} \times 6\frac{3}{4}$, $6\frac{3}{4} \times 1\frac{3}{4}$

دیوان بنائی

DÎWÂN-I-BANÂ'Î.

A rare collection of the lyrical poems of Banâ'î, arranged in alphabetical order

Beginning

رہی ار لعل سبزیں تو دور امداد در سرھا
ردہ بسکر ار رملک مدہ ، بر حوش سحرھا

Maulânâ Kantâl-ud-Dîn Banâ'î, whose original name was Shîr 'Alî, مولانا کمال الدین شیر علی المتخلص بہ بنائی بن اوسیان محمد جان معمار الہروی, was the son of Muhammad Khân Mi'mâr. He was a native of Heiât in Khurâsân, and was the pupil of Muhammad Yahyâ bin 'Ubayd Ullâh. He derived his poetical name of Banâ'î probably from the profession of his father, بناء, an architect. Besides being a good poet and a great Sûfî, he distinguished himself in music and calligraphy. Regarding his poetical talent and his achievement in the art of music, the poet himself says, on fol 206^b of his well-known Masnawî, the Bâg-i-Ilam (Asiatic Society copy, referred to hereafter)

صد عزال ار عزل مدہ رام

مدحا برامدہ نامم

در میان علوم تحقیقی

کردہ کس ، فنون موسیقی

It is said that when Sultan Yaqub (A H 884-896 = A D 1479-1490) once requested Sultan Husayn Mirza (A H 873-911 = A D 1468-1505) to send him some distinguished persons skilled in different arts the latter selected Bana'i alone on account of his extraordinary genius and versatile learning.

According to some biographers the celebrated Mir Ali Shīr (d A H 906 = A D 1500) was jealous of Bana'i's celebrity and it is said that on one occasion Bana'i incurred the hatred of Mir Ali Shīr on account of a sarcastic remark which he passed on the learned wazīr. The poet therefore left Herat and went to Iraq where he entered the court of Sultan Yaqub. After some time he returned to his native place and tried to regain the favour of Mir Ali Shīr by addressing a Qasidah in his praise which however was not approved by him. Enraged at this the poet substituted the name of Sultan Ahmad Mirza (A H 813-899 = A D 1468-1493) for that of Ali Shīr and sent the following versified satire to the latter —

دحیرایی که نکر مکر من اند
هر یکی را سوهری دادم
آنکه کانس نداد حسن بود
رو کسدم ندیگری دادم

This enraged the wazīr to such an extent that he obtained a death warrant against Bana'i. The poet fled to Mawara un Nahr where he was kindly received by Sultan Ali Mirza the grandson of Sultan Abū Sa'id Mirza. Such was the sad state of affairs between Bana'i and Ali Shīr as we learn from the biographers but on fol 135 of the Bāg-i Iram (A S B copy) we see that the poet speaks of the wazīr in high terms and greatly esteems his talents in Persian and Turkish poems and introduces him to us in this way —

بود ما را امیر دانا دل
من از حمله فاضلین فاضل
فاضلی کاملی - در زمان
علی میر مسهر نصهان

In the latter part of his life Bana'i wrote poems in imitation of Hafiz using the Takhallus of Hali. He was killed in the massacre of Shah Isma'il Safawi in Samarqand A H 918 = A D 1512.

Notices on Bana'i's life will be found in Tuhfa-i Sami fol 96^b Habib us Siyar vol iii Juz 3 p 343 Haf Iqlim fol 199 Taqī

Auhadî, fol 147^a, Majma'-un-Nafâ'is, vol 1, fol. 57^a, Riyâd-ush-Shu'arâ, fol 60^a, Khulâsat-ul-Afkâr, fol. 32^a, Khazâna-i-Âmiriâh, fol 113^a, Suhuf-i-Ibrâhîm, fol 123^a, Nashtar-i-'Ishq, fol 266, Natâ'ij-ul-Afkâr, p 66, etc See also Sprenger, Oude Cat, p 372, Mehren, p. 41, Notices et Extraits, iv, p 289, Stewart Cat, p 73

This copy contains only a small number of Gazals Taqî Kâshî (see Sprenger, Oude Cat, p 373) has seen six thousand verses of Gazals and Qasidas of the poet

The copy is slightly imperfect at the end, and breaks off with only one Gazal of the letter ي

The last line runs thus

ای بانی هر دمان جان مکی بس مکی
تا یکی در بس مردم بود نمایی مکی

Written in ordinary clear Nasta'liq

Not dated, very modern

No. 216

fol 33, lines 14, size $5\frac{3}{4} \times 3$, $4\frac{1}{4} \times 2$

باع ارم

BÂĞ-I-IRAM.

A short selection from the Bâg-i-Iram of Banâ'î (see No 215 above)

The MS is without title, but I have identified it by comparing it with the copy of the Bâg-i-Iram, No Na 162, in the Asiatic Society, Bengal, mentioned on p 102 in the Persian Catalogue of that Society by Shams-ul-'Ulamâ Mirzâ Ashraf 'Alî, who ascribes the poem to a certain Auhadî This accidental oversight of the learned Shams-ul-'Ulamâ was probably due to a hasty reading of the following line on fol 264^b of his copy, in which Banâ'î incidentally mentions the name of Auhadî when citing an example—

هم نکسا بر آرد به رگوس
بدي ارمح اوحدی بسوس

Banū who adopts the poetical title of Huh in this poem mentions his own name more than once for instance on fol 262^b (Soc copy) —

حالی امر مکن طراری چند
در مشن این لثس درازی حد

Again on fol 217^a —

حالا گر زد - آید سر
در در اصلاح کار خویش آرد

Beginning of the present selection —

این حس ۴۴ راوی همدان
که بعد مدتم در همدان

Dr Ffhe in his India Office Lib Cat No 194 when mentioning the works of Banū by an oversight assumes a copy of this selection of the Bag i Iram to be the Carib Namah of Banū (see my note on this point in No 17)

The opening lines of this selection are found on fol 4^a of the Society's copy where they run after the following heading —

آغار داسان بهرور حا فرور و بهرام لوصب العام

The first bayt of the fragment of the Bag i Iram ۱۸ —

هرکجا فتنه سدی ندا
بود چون فتنه در میان نوا

quoted in Ffhe Ind Office Lib Cat No 1391 is the twelfth line on fol 11^b of this copy corresponding to the sixth line on fol 91^b of the Society's copy and the last bayt of the same Ind Office Lib copy viz —

هرکه او از مدای تو مان
ملک مایور درین که انسان

is likewise the last bayt of the present selection corresponding to the third bayt on fol 114 of the Society's copy

Sām Mirzā in his Tulisā i Sami fol 96^b says that Banū dedicated his Bag i Iram to Sultan Ya qūb (A H 884-896 = A D 1419-1420) but this statement seems to be erroneous since we see that the poet speaks

of this Sultân throughout in the past tense, and the words انار الله are always added after his name, which frequently occurs in the headings of the Society copy. Again on fol 55^b of the said copy we read

سبح اسلام نور دين حامی
مقدس الله سرّ السامی

The words مقدس الله سرّ at once suggest that even Jâmî was dead at the time when Banâ'î wrote the poem, while Sultân Ya'qûb's death took place two years earlier in A.H. 896 = A.D. 1490 (see also Thé, Bodl Lib Cat, No 987). It is possible that the poet dedicated it to his spiritual guide, Muhammad Yahyâ bin 'Ubayd Ullâh, who was then living, and whose praise the poet sings in the beginning of the poem.

From the Society copy, foll 26^a-32^a, where the poet gives an account of his life and of the composition of his Bâg-i-Iiam, we can gather the following informations:

That the poet, being harassed by his enemies, had to leave his home —

وطن من که بهر اوطان بود
صدر روی رمس حرامان بود
همه نکساده میل ، خون ریز
بر من حسنه کرده دندان کس . . .
خون را حد شد مرا بکای وطن
بسرور ، سدم حالای وطن

The poet then goes on to say that, after reading numerous books on different subjects, he found ethics to be the best of all, and by studying thoroughly the works on that subject—

هر کسای که بود در احلاق
ستم از هر که بود در افاق

he collected sufficient materials, and wrote the present work in poetry, which he preferred to prose

بهر انسا دسر حاتم من
رغم نظم رد سامه من

He further adds that in his present poem he has represented the right path under the garb of the fabulous story of Bahram and Bahruz—

طاہرا گر مسالہ کوئی بود
راہ حق را بہانہ خوبی بود
انکہ مسعود اریں سوادم بود
بمع خلق خدا مرادم بود

and says that he has distinctly named the authors of the Qit'as and verses which he has quoted in this work —

ہرچہ اسماعار کردہ ام ہاں
کردہ ام نام مانلس بعض

On fol 30^b the poem hie Ethic Ind Office Lib Copy No 1390 and Stewart p 73 is called بہال ناع ارم

نام او سد بہال ناع ارم
ناکہ روس کند حراع ارم

fol 135 Praise of Mir Ali Shir

fol 142 Praise of Sultan Ya qūh

On fol 148^b the poet speaks of Sultan Ya qūb's library which he says contained repeated copies of valuable books written by the distinguished caligraphers Shaykh Mahmūd Ja far (pupil of Mir Ali the inventor of Nasta'liq) and Azhar a pupil of Ja far (see Ilahi Sprenger Oudo Cat p 78) and many of them by Ya qūt —

کاتب آن کتابا اکبر
مسح مسعود و عشر و اطہر
خط ناعوب را بہاب بی
حہ بہاب کہ جد و حاب بی

He also speaks here of a valuable Muraqqa which contained the finest specimens of the handwritings of all the celebrated caligraphers and the paintings of the eminent persons among whom the poet says Khalil and Abd ul Hai were the least celebrated—

کمرین مواضع اندروی
کارہای حلیل و عبد الحی

fol 150^a-151^b Short accounts of Sultân Ya'qûb's attendants, physicians, poets, astronomers, and musicians

fol 153^a Two chironograms, viz, كحسرو and حلد نرين of Sultân Ya'qûb's death, composed respectively by the poet and Shāykh Najm-ud-Dîn

fol 164^a-167^b Short accounts of —

دستور الوردا حواحه احمد حافى
صدر السرعه فاصى هـ فى الدين هـ سى
مسح الاسلام حواحه ابو المكارم
صدر المدور مسرك هـ مد الره م
همده الوردا حواحه معر الدين
ملك النجار حواحه محمد كاروان
حواحه محمد الدين

and

عمده الوردا حواحه نظام الملك

On fol 229^b the following (otherwise unknown) anecdote of the Emperor Bâbar is told. The poet possessed a Majmû'ah known as *مجموعه رسدى*. This Majmû'ah, which had a great reputation among the public, was esteemed very much for its useful contents as well as for being a fine model of calligraphy. When Bâbar conquered Samaqand, he heard of the great fame of this Majmû'ah, and asked Banâ'î to send it to him. On receiving the Majmû'ah Bâbar was charmed with its beauties, and offered five thousand dînhâms and dînârs. But shortly after, Bâbar became ill and remained confined to bed for two months, during which period discontent prevailed among his army, and Sultân 'Alî, taking advantage of the opportunity, marched against Bâbar. While preparing to leave Samaqand, Bâbar suddenly remembered that he had not paid the promised price of the Majmû'ah to Banâ'î. Although Bâbar was instigated by his courtiers to pay less heed to promises in such a perilous moment, he did not leave the place until he had seen his promise duly fulfilled.

Besides narrating the story of Bahām and Bahrûz, the poet describes the five fundamental principles of Islâm, and mentions numerous anecdotes relating to moral and religious life.

This copy of the selection is written in a clear minute Nasta'liq within gold and coloured borders with the headings in red. It is wormed throughout.

Not dated apparently 17th century

No 217

fol. 237 lines 14 size $7\frac{1}{2} \times 4 \frac{1}{2} \times 2\frac{1}{2}$

دیوان معانی

DÎWÂN-I-FİĞÂNÎ

Beginning —

ای سر نامه نام تو عقل گره کسانرا
 ذکر تو مطلع غزل عشق محض سرانرا
 آنسه وار نامه لب نظر از جمال تو
 دل که مروج مسدود خام جهان لبای را
 نسجه سحر سامری کاغذ تونا سود
 گر نکرسمه می دهی لرگس سرمه ساروا
 عجب دمسگرا ای که حو طائر حرم
 بر سر کعبه ره دهی ولد برهنه پای را

FIGÂNÎ نانا معانی سراری who at first adopted the poetical title of Sikkahî probably derived from the profession of his father a cutler (مکاک) was a native of Shiraz. Having a natural aptitude for poetry FIGÂNÎ in his early youth travelled to Herat where he made acquaintance with the celebrated Jami. His extraordinary genius and ardent zeal for poetry soon established his fame and by virtue of his diligence and eminent talent he soon surpassed others. He introduced a new and hitherto unknown style of poetry but this new style was so maliciously run down by the poets of Khurasân and the e of Sultan Husayn's court that FIGÂNÎ had to leave the city and go to Tabriz.

where he found a very benevolent master in Sultân Ya'qûb (A.H. 884-896 = A.D. 1479-1490), who duly appreciated the poet's wonderful merits, and gave him the title of بابای شعرا, Babâ-i-Shu'arâ, or "father of the poets." Here he enjoyed the ceaseless bounties of the Sultân and gained the highest distinction.

Taqî Auhadî, in his 'Uiafât, fol. 557^a, says that in one of the battles of Shâh Ya'qûb, Figânî lost the diwân which he had himself arranged, and that the existing diwân is the outcome of his subsequent efforts. On the death of Sultân Ya'qûb, the poet went to Abîwaid, where he spent a portion of his life, and then set out on his last journey to Mashhad to visit the sacred tomb of the celebrated Imâm 'Alî Mûsî Radâ, the eighth Imâm of the Shî'as, in whose praise poems are found in almost all the copies of the poet's diwân.

The author of the Lubâb-ut-Tawârikh, as stated by Rieu, p. 651^a, places Figânî's death in A.H. 922 = A.D. 1516, while Sâm Mirzâ, in his Tuhfa-i-Sâmî, fol. 101^a, followed by almost all the Taḍkînah writers, fixes the poet's death in A.H. 925 = A.D. 1519. The author of the Khulâsat-ul-Afkâr, fol. 136^b, stands alone in placing the poet's death in A.H. 915 = A.D. 1509.

Sâm Mirzâ, who was born in A.H. 923 = A.D. 1517 and died in A.H. 984 = A.D. 1576, in his Tuhfa-i-Sâmî, composed in A.H. 957 = A.D. 1550, expresses a bitter hatred against Figânî and condemns him in the following scandalous remarks:

سپار حریص سرا ، و ندست بوده دایم الاواء ، در مساجد
سیر مسرود بعد از وفاء ، نادیده مذکور (سلطان یعقوب) در شهر
آنورده ساکن شده حاکم آن دنا هر روز یکس سرا ، و یکس
گوش ، جهت او مقرر کرده بود که تاو میدادند و در اواخر کار او
بجای رسید که مردم سرانجام او را از بی ما بصر میدادند و تا
او هرل میکردند و او بواسطهٔ سومی حرص سرا ، تحمل میکرد الح

Sâm Mirzâ seems here to have intentionally omitted to mention that Figânî's sole object in visiting Mashhad in the latter part of his life was to make an atonement for his sins at the sacred tomb of the holy Imâm 'Alî Mûsî Radâ, and that he was treated there with great honour and distinction by the noble attendants of the sacred tomb.

It will not be out of place to mention here that the early Persian poets observed a similarity of style in their poetry, which was carried on without any marked change for a long time till Kamâl-ud-Dîn Isfahânî (d. A.H. 635 = A.D. 1237, see No. 54 above) made a departure from the style of his predecessors. Although Sa'dî of Shîrâz, to whom the

origin of poetry is ascribed and who died in A.H. 630 = A.D. 1291 (see No 91 above) Salmân of Savah d. A.H. 778 = A.D. 1376 (see No 117 above) and Hafiz d. A.H. 791 = A.D. 1388 (see No 151 above) have each and all adopted different styles and methods yet no small credit is due to our Fighânî who in an age when the science of Persian poetry had already reached its perfection and amidst such distinguished poets of Sultan Husayn's court as Jâmî and others created a new style and a particular mode of expression quite different from those of his predecessors and contemporaries. This style was greatly approved and proudly imitated for a long time by such eminent poets as Wâhîdî, Nazim Durrânî, Urfî Sanâ'î, Shifâ'î, Ruknâ'î, Khâhî and others till the time of Mirza Sa'ib (d. A.H. 1088 = A.D. 1677) who again invented a new metro.

Notices on Fighânî's life will be found in Haft Iqlim fol 70 Mujlis ul Mu'minin fol 602 Taqî Awhadî fol 557 Mir'at ul Khayr p 104 Majma' un Ansar fol 352 Risâlat ul Shu'ara fol 301^b Makhzan ul Garâib fol 611 Nashr ul Ihtiq fol 1350 etc.

For copies of the poets diwan see Rich. n. p 651 Rich. Suppl. No 258 iv Eth. Bodl. Lib. Cat. No 92. Eth. India Office Lib. Cat. No 1392 W. Pertsch Berlin Cat. p 886 Cat. des MSS et Xylographes p 384 Cat. Codd. Or. Langd. Lat. n. p 122 J. Ascher p 32 etc.

Contents of the diwan —

The Garâib which are alphabetically arranged are followed by a Qit'ah on fol 193 which runs thus —

سال من (sic) میل آ و لی
ار لرئس لرئس اگر لرئس مسود

This Qit'ah is followed by a series of Ruba'is twenty five in number beginning on fol 193^b —

در لوح عدم بود لہاں لئس وجود
ب - ب - ہ ہرالحہ در امکان بود

fol 197 Another series of Ruba'is eleven in number beginning —

ای دل جو دھند نور چراغ آ
خوردند سود صمع سراي طرب

fol 198 Tards or single verses fifty four in number beginning —

دارم ہی کہ سرح ندارد بہانہ اس
ترکی کہ رھر مستعد ار تاربانہ اس

fol 201^b Qasidas, without alphabetical order, mostly in praise of the twelve Imâms, beginning

ای صور ، بدیع ترا مطهر آفتاب ،
وی مسحه ، جمال ترا ریور آفتاب ،

fol. 208^a Tarjīb-bands, beginning

ای ر - - ، العدو ، کرده نرول
سراوردۀ ده وس و - فول

The burden runs thus —

هرچه در کارگاه امکانست
برده دار جمال جانانست

fol. 211^b. Another series of Qasidas in praise of the Imâms, beginning.

ای حسه مهر ارکه ، بعلن تو طاهر
حون آ ، روان کرد ره ، ط - ، و طاهر

fol 234^a Tarkīb-bands, beginning

ارام ، دورکار نائین داد تص
دولت بارگاه سعادت ، بهاد تص

Some Gazals and verses are noted on the margins of the copy in some places

Written in an ordinary Nasta'liq, within gold-ruled borders

The MS is slightly damaged

Not dated, apparently 17th century

No 218

fol 137 , lines 15 , size $9\frac{1}{4} \times 6$, $6\frac{3}{4} \times 3\frac{1}{2}$

The same

Another copy of Figânî's diwân, containing Gazals, in alphabetical order, and a few Qit'as and Rubâ'is at the end The Qasidas are wanting in this copy

Beginning with the *Gazals* as in the preceding copy —

ای سر نامه نام تو عقل گره کسانرا آه

fol 134^b Qit as beginning —

مغای می السل در عالم خاک آه

fol 135^b Ruba is nineteen only beginning —

تا در صه وجود فانی نسوی
نامی بصال خاودانی نسوی

Comparing with the contents of the preceding copy it will be seen that the present one is a selection of the poet's *diwan*

Some extra folios at the beginning of the MS bear the life of *Figani* copied from the *Tuhfa-i Sami Taqi Auhadi* and *Riyad ul Shu'ara* by the deceased father of the donor of this library with his following signature —

کسه محمد نص خان یغاور الله صه نکم رمضان ۱۲۸۱ هجری

Written in ordinary *Nim Shikastah* within coloured borders
Not dated apparently 19th century

No 219 •

fol 95 lines 15 size 9½ × 6 7 × 3½

دیوان آصفی

DÎWÂN-I-ÂSAFÎ

Beginning—

سار آناد حقایق دل ویرانی را
تا مده مهر بان هج مسلمان را

Asafi son of *Khvajah Muqim ud Din Nîmat Ullah* of Qubistan
flourished during the time of Sultan Husayn Mirza The real name of the poet

is not clearly mentioned in any *Tadhkirah*, and it seems probable that he derived his poetical name, *Âsafî*, from the office of his father, who for some time was the *Wazîr* or *Âsaf* of Sultân Abû Sa'îd Muzâ (A.H. 855-873 = A.D. 1451-1469). *Âsafî* was a pupil of *Jâmî* and a personal friend of *Mîr 'Alî Shîrî*, and he surpassed most of his contemporary poets in eloquence and style. He also enjoyed for some time the companionship of Sultân *Badî'uz-Zamân* (d. A.H. 920 = A.D. 1514), the eldest son of Sultân *Musayy Muzâ*. The author of the *Âtash Kadah*, p. 201, says that *Âsafî* has also left a *Mas'nawî* in the metre of *Nizâmî's Makhzan-ul-Asrâr*.

Various conflicting statements are found in the *Tadhkiras* about the date of the poet's demise. But according to the best authorities, such as *Habîb-us-Siyar*, vol. III, Juz 3, p. 316, *Haft Iqlîm*, fol. 235^b, *Safinah* (*Éthé*, *Bodl Lib Cat*, col. 213, No. 34), and *Lubâb-ut-Tawârikh* (see *Rieu*, p. 651), the poet died in A.H. 923 = A.D. 1517. This date is supported by two versified chronograms, one, a *Rubâ'î* which is said to have been composed by the poet himself when he felt his death approaching at the age of seventy —

سالی که رح آصفی بهمد نهاد
همد تمام کرد و ار نای اماد
مد در همداد و مصرع ناریست
سود ره بها نکام همداد

The chronogrammatic value of the last line is 923, but some biographers, such as *Taqî Auhadî*, fol. 88^b, *Ilahî* (*Oude Cat*, p. 71), the authors of the *Riyâd-ush-Shu'arâ*, fol. 34^a, *Khulâsat-ul-Afkâi*, fol. 19^b, *Majma'un-Nafâ'is*, fol. 5^b, *Makhzan-ul-Garâ'ib*, fol. 44, etc., add 5 in 923 by reading *سود* instead of *سود*, and conclude that the poet died in A.H. 928 = A.D. 1521. Another chronogram, by a contemporary poet, *Amîr Sultân Ibiâhîm 'Amînî*, gives the same date A.H. 923—

حون اصفی آن جسم حرد را مردم
در ابراحل گسب بهان حون انهم
برسبد دل از من که چه آید تارج
گم ر برا ، آمده روز دوم

Sâm Muzâ, fol. 95^b (followed by *Taqî Kâshî*, *Oude Cat*, p. 21) and the author of *Suhuf-i-Ibrâhîm*, fol. 71^b, fix the poet's death in A.H. 920 = A.D. 1514.

Notices on the poet's life will also be found in *Natā'ij ul Afkār* p 24 *Mir'at ul Khayāl* p 105 *Nashtar-i Ishq* fol 120 *Miftāh ut Tawārikh* p 926

For copies of the diwan see *Sprenger Oude Cat* p 310 *Pieu* n p 651^b *Ethe Bodl Lib Cat* No 990 *Ethe India Office Lib Cat* Nos 1393-1397 *W Pertsch* p 74 and *Berlin* p 893 *Cat des MSS et Xylographes* p 385 *A F Mehren* p 41 *J Aumer* p 34

The Gazals are alphabetically arranged throughout

fol 91 Qit as six in number beginning of the first Qit ah —

آسی صحت گرفته مدار
ص از روی انسا ط نه ا

fol 91^b Ruba is fifty four in number beginning —

هر روز ملک رخا بت دور طویل
بر نام کسی دگر رد طبل رحیل

Written in an ordinary Nasta'liq

Dated Calcutta 25th Duhayy A H 1245

Scribe محامد رسول بهاری

No 220

fol 50 lines 12 size $6\frac{3}{4} \times 4\frac{1}{2}$ $4\frac{1}{2} \times 2\frac{1}{2}$

The same

Another copy of Āsāf's diwan containing Gazals in alphabetical order and only twelve Ruba is at the end

Beginning as above

Written in a fine clear Nasta'liq within gold and red borders

Dated A H 1070

This copy though older is smaller than the preceding and is therefore placed after it

No. 221.

foll 170, lines 14, size $9\frac{1}{4} \times 6$, $5\frac{1}{2} \times 3$

دیوان انسی

DÎWÂN-I-UNSÎ.

A very rare, but slightly defective, copy of the dîwân of Amîr Hâjj Unsi

Beginning

مسن اهل معاني رسد آنکه نکمال
که بود فاتحه اس آمد حدای منعال

Qutb-ud-Dîn Amîr Hâjj, with his poetical title Unsi, مسند قه according to Amîn Râzi (*Haft Iqlim*, fol 238^b) and the author of the *Safinah* (*Ethé*, *Bodl Lib Cat*, col. 212, No 6), was from Tûn, but according to several others he was a native of Junâbâd, also called Junâbid and Gunâbâd - (see *Ya'qût*, II, p 120, where it is called Junâbid and also Kunâbid) Ilâhî (see *Sprenger*, *Oude Cat*, p 72), however, calls the poet a Sayyid of Heiât Unsi flourished during the time of Sultân Husayn Mirzâ (A H 873-911 = A D 1469-1506), and was the constant companion of Mîr 'Alî Shîh (*d* A H 906 = A D 1500) and of the celebrated poet 'Abd-ur-Rahmân Jâmî

The set of Unsi's *Ġazals*, called اربعین or اربعین (that is, forty *Ġazals*), in imitation of Khusraû, is said to have been composed by the poet in one sitting. Some thirty-three *Ġazals* in imitation of Hâfiz are also found in this copy (see the contents of the dîwân below)

The poet led a very humble life and spent the latter portion in seclusion. The greater part of the poet's dîwân is devoted to the praise of 'Alî and the Imâms. The author of the *Habib-us-Siyar*, vol. III, Juz 3, p 341, says that Unsi has also left a *Masnawî* on the loves of Laylâ and Majnûn, the opening line of which, as he quotes, runs thus

ای حسن ترا جهان ناپی
مصور تو صد هزار لیلی

According to Taqî Kâshî, *Oude Cat*, p 21, No 174 (where the name of the poet is probably misprinted as "Amîr Jâh" instead of "Amîr

Hajj) Unsi died in A.H. 923 = A.D. 1517. The poet uses as his Takhallus Mir Hajj as well as Unsi in his poems.

For notices on the poet's life see besides the above references Tuhfa i Sami fol 2; Taqi Auhadi fol 95^b Majalis ul Mu'minin fol 50^b Riyad ul Shu'ara fol 21^b Khazana i Amirah fol 306 Muntakhab ul Ash'ar (Eth. Bodl Lib Cat col 240 No 13) Suhuf i Ibrahim fol 90^b etc.

Contents —

I

fol 1^b-134 This portion contains Qasidas Tarkib bands and Tarji bands in praise of God the prophet Ali and other Imams without any alphabetical order.

There are several Qasidas in praise of Ali one of which a beautiful one runs thus —

ای دل حکایت از سرف نورانی کن
در مطلع سخن سخن از آفتاب کن
سراوه جمال عروس بای او
از جوهر معانی ام الکتاب کن

fol 1 First series of Tarkib-bands beginning —

السلام ای نور دولت نرو صبح صبا
السلام ای عکس موب ماه ماه خدا

fol 43^b Tarji bands beginning —

مردۀ ای ارباب دل کر ین ناد صبا
نائب خاک مردۀ در خود موب نسو و صبا

The burden runs thus —

احمد مرسل که ناح خسروان ناراج اوست
تعب او ادلی ؟ ا ناه معراج اوست

fol 46 Another set of Tarji bands beginning —

نار گل را نور من ناد خزان می انگد آتج

The burden runs thus —

احمد مرسل که از ترک در عالم ناح نائب آتج

fol 49^b A third series of Tarjī'bands, beginning

وداع گلس ازان عذله ، حوس حوان کرد الح

The burdens run thus

رسول مسروق و معرو ، محمد عربی الح

fol 51^b–54^a A long Qasidah in praise of the prophet, rhyming in the word برگس, beginning —

رس که ناده کسد بس مردمان برگس
حلم شد است ، بدین کار در جهان برگس

fol 55^a–57^b Another series of Tarjī'bands, rhyming in the word محمد, beginning —

هست ، راداه ، واتاه ، محمد
خلو ، خان حای احکاه ، محمد

The burden runs thus —

فان علی الطلی کلهم بکماله
سرفه الله هادیا مع آله

fol 75^a–76^b Another series of Tarjī'bands in praise of 'Alī, beginning —

بعرم رزم تو بوسد ابوترا ، زره الح

The burden runs thus —

ولی حسرت ، خالی و سی زور عذیر الح

fol 117^a A second series of Taḳīb-bands, beginning —

ساهی که آفتاب ، دودی برابرم الح

fol 118^a–123^a The painful story of the death of 'Alī, caused by the mortal wound inflicted, in course of his evening prayer, by 'Abdur-Rahmān ibn-i-Muljīm (*d* A H 40 = A D 661)

This portion ends with the praise of the Imām 'Alī Mūsī Radā, the eighth Imām of the Shī'as

II

fol 134^b-170 This section contains a short preface and those lyrical odes in which Unsi has endeavoured to make exact imitations of some of the select lyrics of Hafiz of Shiraz and Khusrau of Dihli. The compositions of Unsi were intended to be imitations of the above named minstrels in diction sublimity of thought and in the measured beats while a keen regard has been paid to the rhythmical flow of language and the concordant harmony of Qawafis. The arrangement observed in the MS is that the prototype Gazals have been written first and then in exact succession to these follow Unsi's own productions.

Beginning of the preface —

حمد بعباد و بای بی بهاب مر مکتبی را که زبان بمان
حسن فصاحت برك كا ان صغ اوسب الخ

In this short preface Unsi names only Hafiz whom he imitates as mentioned above and omits altogether to mention the name of Khusrau.

fol 135-157 Thirty three Gazals of Unsi in imitation of a similar number of Gazals of Hafiz arranged in alphabetical order.

Beginning with the following first Gazal of Hafiz —

الانا ابها السامي ادرکاما و ناولها
که حسو امان بود اول ولي اماند مسکله

And in answer to this Unsi's first Gazal runs thus on fol 135^b —

انا و الله في روح ساط الروح ناولها
که هست آن رب آب رندگاني حل مسکله

fol 157-170 Twenty one Gazals of Unsi in imitation of a similar number of Khusrau's Gazals without any alphabetical order.

Beginning of Khusrau's first Gazal on fol 157 —

ملک حسو ملک مدد ار کرم الهم
من و ناسم حم ا ناسم ناهم

Unsi's first Gazal in answer to the above runs thus on fol 157^b —

ملک حسن مسلم است ار کرم الهم
ور بر حسو مرمد طلع ناهم

The MS breaks off abruptly with the following sixth line of the twenty-first Gazal of Unsî

من اگر ز دور سببه سحر لکوه گویم
 حکند که خون نکرد دل صحت سگه، حاره

An extra folio at the beginning contains the life of the poet, copied from Taqî Auhadî, in the handwriting of the founder of this library

Written in a clear Nasta'liq

Not dated, apparently 18th century.

No. 222.

full 60, lines 15, size $7\frac{1}{2} \times 5\frac{1}{2}$, $6 \times 3\frac{1}{4}$

لسلی و ماجنون

LAYLÂ-U-MAJNÛN.

A poem on the loves of Laylâ and Majnûn in imitation of Nizâmî's Masnawî of the same style

By Hâtifî

Beginning —

این نامه که حامه کرد بهاد
 توه ح قبول زورپس ناد

Maulânâ 'Abd Ullâh Hâtifî, مولانا عبد الله هاتفي, was the sister's son of the celebrated 'Abd-ur-Rahmân Jâmî, and, like his uncle, was born in Khujurd in the province of Jâm. His biographers unanimously admit that, as a Masnawî writer, he excelled almost all the poets contemporary to him. It is said that when Hâtifî went to Jâmî to ask Jâmî's permission to write the Khamsah in imitation of Nizâmî, he put Hâtifî to the test by ordering him to compose four verses in answer to four of Firdausi's satirical verses, and these the poet extemporized to the satisfaction of his uncle. On receiving his uncle's permission Hâtifî began with the Laylâ-u-Majnûn, opening it with a line said to have been the work of Jâmî as an auspicious sign.

When Shâh Ismâ'il was returning from the conquest of Khuiâsân, he happened to pass the gate of Hâtifî's garden where the poet had secluded himself. Finding the door closed, the Sultân managed to have

an interview with the poet by scaling the wall of the garden. The poet did all he could to welcome the Sultan who partook of the humble meal which the poet provided. It was on this occasion that the Sultan asked Hatifi to versify his conquests and to this request the poet yielded but he lived only to compose a thousand verses of the intended poem which had it been completed says Sun Miza would have surpassed all his other Masnavis (A copy of this unfinished poem is mentioned in the St Petersburg Catalogue p 383)

Of the projected Khamsah the four however of Hatifi's poems are extant viz the present one tho مسرین و خسرو (see No 223 below) tho حسب ماطر (see No 225 below) and tho نسور نامه

Hatifi died in the month of Muharram A.H. 927 = A.D. 1521 See Habib us Siyar vol III Juz 3 p 346

Amir Riza quotes the full wing versified chronogram of Hatifi's death which he says was composed by a relative of the poet —

تاریخ دوف او طلسم در حقل
ار ماعر مہان و مہ ماعران

The chronogrammatic value of the words ماعر مہان and ماعران is equal to 927. Another chronogram expressing the same date is حامی ثانی حہ مد

Notices on the poet's life will be found in Tuhfat Suni fol 93^b Haft Iqlim fol 206^b Taqī Ahadī fol 799 Majma un Nafis vol II fol 530^b Riyad ul Shuar fol 464^b Âtâh Kadah p 10, Majma ul Fusaha vol II p 54 Miftah ul Fawarikh p 211 Makharri ul Garâib p 1012 Nahtar ul Ighq fol 2024. For further notices and works of the poet see Riou II p 652 Sprenger Oudo Cat p 421 Ethé Bodl Lib Cat Nos 996-1016 Ethé Ind Office Lib Cat Nos 1398-1400 W Pertsch p 107 and Berlin Cat pp 888-893 Ouseley Biogr Notices p 143 G Flügel I pp 581 and 582 Cat Codd Or Lugd Bat II p 121 etc

The poem was edited by Sir W Jones Calcutta, 1788. Lithographed in Lucknow A.H. 1249

Written in an ordinary Nasta'liq within gold and coloured borders with a small illuminated frontispiece

Not dated apparently 16th century

No 223.

fol 88, lines 12, size $9 \times 5\frac{1}{4}$, $5\frac{1}{2} \times 3$

سرین و سرور

SHÎRÎN-U-KHUSRAÛ.

A Masnawî on the loves of Shîrîn and Khusrâû in imitation of Nizâmî's poem of the same style

By Hâtîfî (see above number)

Beginning

حداودا نغمه رندگی ده
بفرم تاج حر سدگی نه

In the introduction, after praising God and the prophet, Hâtîfî informs us that, after finishing the Laylâ-u-Majnûn, the first Masnawî poem of his projected Khamsah, he took it to his uncle Jâmî, who, extremely satisfied with the work, directed Hâtîfî to compose the present poem, and to dedicate it to the celebrated Mîr 'Alî Shîr, whose praise the poet begins thus

حومانی در علم و منم سلسلہ
نظام دولہ ، و مد ، حلبسیر

After praising Mîr 'Alî Shîr as a just chief, a man of exceedingly benevolent disposition and a great patron of learning, Hâtîfî speaks of 'Alî Shîr's high poetical talents and his noble attainments in the Persian and Turkish languages.

fol 13^b. Beginning of the story

من فرمود دانای سخن
کہ می مسجد بعد این کہی گرج

The epilogue is devoted to exaggerated praises of Jâmî, whom Hâtîfî ranks above Khâqânî, Nizâmî, Sa'dî, Khusrâû, and Hasan, and remarks that Jâmî, like the sun, casts these luminaries into shadows

بود او آفتاب ، ایسان کواکب
بود کواکب ، در نور روز حاد

In the conclusion the poet says that he has avoided unnecessary prolixities in his poem which is full of meaning true in its purport and always to the point. The Musnawî ends with the following line —

نه لکوی جان کن نامدارش
که نامد بر سعادت حم کارش

Copies of the poem are mentioned in Sprenger *Oude Cat* p. 422; G. Flügel 1 p. 681; Pertsch *Berlin* Nos. 906-7; *Rieu Suppl.* No. 295 n; *Ethi. Ind. Lib. Cat.* Nos. 1013-14.

foll. 19, 25, 29^a, 34^b, 44^b and 66^b contain beautiful illustrations of the old Persian style.

In the following versified colophon the scribe says that this beautiful copy was written by the order of Shah Ibrahim in A. H. 916 —

صد الله درین دور حصه
که آمد دولت و عسرت نهم حش
بحکم شاه ابراهیم عادل
که خاک آسمان او ملک رفت
میری گشت این سرین و حشر
که در وی هائی صد گونه در
مرا تاریخ سالس خاب
بان آسمان کوهکن

The date A. H. 916 is obtained from the words بان آسمان کوهکن.

The شاه ابراهیم عادل in the above third line does not evidently mean any Ibrahim Shah of the Âdil Shâhs of Bijapur as the first Ibrahim Âdil Shah of this line ascended the throne in A. H. 941 = A. D. 1530 and died in A. H. 960 = A. D. 1558 while the second Ibrahim Âdil Shah ascended the throne in A. H. 987 = A. D. 1573 and died in A. H. 1030 = A. D. 1620. It can therefore be assumed that the above شاه ابراهیم is the fourth king of the Qutb Shâhs of Golkonda who ascended the throne in A. H. 957 = A. D. 1550 and died after a reign of thirty two years in A. H. 989 = A. D. 1581. The word عادل after Ibrahim simply means just.

Written in an elegant Nasta'liq on gold sprinkled paper, within gold and coloured borders with a small beautiful frontispiece.

Scribe نوبت

The original folios are mounted on new margins. The headings are written in blue, and are faded in many places.

No 224.

fol 83, lines 12, size 9×6 , $5\frac{1}{4} \times 3$

The same

A splendid, but slightly defective, copy of the same Laylâ-u-Majnûn of Hâtifi, dated A H 973. On comparing with the preceding copy, I find that some thirty verses from the introduction in praise of Mîr 'Alî Shîr are wanting in this copy.

Written in a beautiful minute Nasta'liq, within gold and coloured ruled borders, with a small beautiful frontispiece at the beginning.

In most places the margins are of various coloured flowery designs. fol 55 and 56 are left blank and the contents thereof are wanting.

The headings are written in red.

Scribe محمد امين ابن د الله

No 225.

fol 127, lines 15, size $8\frac{1}{4} \times 5\frac{1}{4}$, $5\frac{1}{4} \times 2\frac{3}{4}$.

تسموړ نامه

TÎMÛR NÂMAH.

A poetical record of the warlike exploits of Timûr in imitation of Nizâmî's Sikandari Nâmah.

By Hâtifi (see above)

Beginning

بام خداوند فکر و حرد
بارد که تا که او بی برد

The poem is styled by the poet as تسموړ نامه, a contraction of تسموړ نامه, on fol 125^b.

مدید این حرفان فرحده رای
سوی نمر نامه ام رهنمای

In the introduction *Matifi* after singing the praise of *Firdausi* in a few verses boasts that he is by no means inferior to *Khaqani* and *Anvari* in *Qasidas* nor can *Khusrû* and *Hasan* surpass him in *Gazals*. He further adds that *Alexander* and *Timûr* were the only two mighty conquerors of the world and that *Nizami* has sung the praise of the former while he has chosen the latter to be the hero of his present poem —

راولاد آدم در صاحبزبان
گرفتد گسی کران نا کران
نمر خان و اسکندر فلثوس
یکی ماه ایران یکی ماه روس
نظامی که کان صحن را برفت
نور^۱ مسکندر سی لعل^۲
بود بحر شعر مرا نمر در
که در نغم گهر ها نوص نمر

After a few interesting remarks on the beauty and necessity of *صحن*, the poet begins thus with the story on fol 11 —

نگارنده پنهان مالی بسد
نری بر لبان سد چمن^۳

In the epilogue on fol 125 the poet enumerates his previous poems —

گرفتم ز لیلی و مصون نه
وزان صورت دحونم سد درص
سد آن نقش فرح جو گشتی بسد
ز سرین و خسرو صدم^۴ د
جو نار آمدم زان همون شعر
سوی^۵ ماطر فگندم نظر

On the same folio the poet after remarking that the *Silandar Nâmah* of *Nizami* is nothing more than a fabulous story observes that

in this poem he has given the true account of the warlike deeds and conquests of Timûr, which he has gathered from reliable sources, one of which, the Zafar Nâmah, he names.

حو دندم دران قصه درمروغ
 طغر نامه نامم بی دروغ

By this طغر نامه the poet evidently means the Zafar Nâmah, the well-known history of the reign of Timûr from his birth to his death (A.H. 736-807 = A.D. 1336-1405), completed in A.H. 828 = A.D. 1424 by Sharaf-ud-Dîn 'Alî Yazdî (d. A.H. 858 = A.D. 1454). See Rien 1, p. 175, Ethé, Bodl. Lib. Cat., Nos. 153-159, Ethé, Ind. Office Lib. Cat., Nos. 173-186, etc.

The occurrence of the name طغر نامه in the verse quoted above probably has led many to apply that title to the present poem of Hâtifi. Thus in the Haft Iqlîm, fol. 206^b, it is called طغر نامه تدویری, in Z. D. M. G., xiii, p. 340, No. 252, and W. Perthes, Berlin Cat., p. 891, No. 908, the poem is called طغر نامه مسطور; while Hâj Khal., iv, p. 176, calls it simply طغر نامه.

For copies of the Timûr Nâmah see, besides the references given above, Sprenger, Oude Cat., p. 421, Rieu, ii, p. 653, Cat. des MSS. et Xylographes, p. 381, Ethé, India Office Lib. Cat., Nos. 1410-1416, J. Aumer, p. 34, etc.

The poem has been lithographed in Lucknow under the title طغر نامه هانسی in 1869.

This splendid copy is written in a beautiful clear Nasta'liq, within gold and coloured ruled borders, with a small beautiful frontispiece, and a decorated double-page 'unwan in the beginning.

The original folios are mounted on various coloured new margins.

The last folio has lately been added in a modern hand. The headings are written in gold.

Not dated, apparently 16th century.

No 226

fol 29 lines 13 (in each of the three columns) size 14×6 $6\frac{1}{4} \times 3\frac{1}{4}$

فتوح الحرمین

FUTÛH-UL HARAMAYN

A Ma'nawî poem containing an account of the holy places of religious importance in Mecca and Medina and of the rites observed in the pilgrimage

By Muhyî Larî

Living —

ای دوستان حرمه الای نو
کون و مکان مطره درنای نو

This beginning which is also found in W. Pertsch Berlin Cat No 214. Ind. Suppl. No 301. Eth. Ind. Office Lib. Cat No 1420 is the twenty fifth line of the following copy

Maulana Muhyî ^{مولانا محیی لاری} a native of Lar was according to Sam Mirzâ a favourite disciple of the celebrated Maulana Jalâl ud Din Muhammad Dawwânî (d. A.H. 908 = A.D. 1502). Taqî Auhadî in his *Urafi't* fol 69, b on the authority of the *Majlis un Nafais* of Mir Ali Shîr (d. A.H. 906 = A.D. 1500) says that Muhyî flourished during the time of Sultan Ya'qûb (A.H. 893-896 = A.D. 1478-1480) and we are further told by the author of the *Riyad ul Shârin* fol 3, 6 that the poet was alive till the reign of Shâh Jahânshâh (A.H. 930-984 = A.D. 1524-1576). Besides being a good Ma'nawî writer Muhyî was equally well versed in Qasidas and Gazals. He also wrote a commentary on the *Qasida* of Ibn ul Farid d. A.H. 632 = A.D. 1234 (see No 180. 8 above) which it is said was much approved by the scholars of the day. After his return from Mecca and Medina the poet is said to have dedicated the present poem to Sultan Muzaffar bin Muhammad of Gujarat (A.H. 911-952 = A.D. 1501-1540) and to have received an ample reward from the Sultan.

Muhyî died according to Taqî Kashûrî Oude Cat p 21 in A.H. 953 = A.D. 1546.

According to the copy of the poem noticed in C. Fluegel n p 122 it was composed in A.H. 911 = A.D. 1500 & date expressed by the chronogram ^{اصحی}

For notices on the poet's life and his work see, besides the references given above, *Haft Iqlīm*, fol 80^a, *Majma'un-Nafā'is*, vol 11, fol 421^b, *Khazāna-i-Āmirah*, fol 306^a, *Makhzan-ul-Garā'ib*, fol 779, *Nashṭai-i-'Ishq*, fol 1574, *Spienger*, *Oude Cat.*, p. 451, *Rieu*, 11, p 655, *Ethé*, *India Office Lib Cat*, Nos 1417-1420, *Stewart Cat*, p 66, *G Flugel* (*l c*), *Wiener Jahrbucher*, vol 71, *Anzeigeblatt*, p 49, and *Sehefer*, *Sefer Nameh*, Paris, 1881, *Introd*, pp 57 and 58. See also *Hāj Khal*, vol 14, p 385, and *Dr Lee's Oriental MSS*, London, 1830, p 59.

The *Futūh-ul-Haiamāyn* has been wrongly ascribed by some to Jāmī (see *Stewart* and *Spienger* referred to above) owing to a very careless reading of his name which occurs in the following verse—one of several verses quoted in this *Masnawī* from the seventh *Maqālāh* of his *Tuḥfat-ul-Ahrār* —

حارہ ، حامی کہ ز حام السب
آمده ار مبکدۂ حسنی مسب

The poem has also been ascribed by some scribes to the holy saint *Muḥi-ud-'Ābd-ul-Qādir* of *Jilān* (*d* A.H. 561 = A.D. 1165), as will be seen from the following copy

A lithographed edition of the poem, ascribed to the above saint, was published in Lucknow, A.H. 1292

The name of the poem occurs in this copy on fol. 4^a —

حون مصوح دل و جان مدد سب
کرد روح الحرمین لہ

The name of the author is found on fol 3^a as well as on fol 29^b — (fol 3^a)—

محبی ار امسالۂ اول ، مدد
(fol 29^b)—
محبی ارین هر دو طلہ ، کام حوس

Three *Taḥkīb*-bands are found on fol 23^b, the first begins thus —

السلام ای سید اولاد آدم السلام
السلام ای سید افراد عالم السلام

The contents of the poem have been described in the *Jahrbucher* (*l c*)

This copy, written in Mecca, contains gold and beautifully painted drawings representing the *Haiam*, mosques, wells, mountains, and the tombs of the descendants and relatives of the prophet. They are on foll 6^b, 12^b, 13^b, 14^b, 15^b, 16^a, 18^a, 19^a, 20^a, 23^a, 26^a, 27^b, 28^a, 28^b, and 29^a

The headings and the prescribed invocations of the pilgrimage are written in red Nashh

The scribe gives the date of transcription of this copy (A H 979) and his name (وسی) in the following versified colophon —

در هجرت به صد و هشتاد و نه بود
که وسی در حرم کرد این کتاب
طبع دارد دعائی خون دعا رامب
در جانب در حق غایت احاب

The Pieu Suppl. Copy No 301 is also dated Mecca (A H 951)

Written in a beautiful minute Nasta'liq within gold and coloured borders with a small minutely decorated frontispiece

No 227

fol 58 lines 15 size 9 × 5 6 × 3½

The same

A modern copy of the same Futūh ul Haramayn

This copy begins with the initial line of the Makhzan ul Asrar of Nizami (see No 37 above) in the metre of which Muhyi composed the present poem

Beginning —

بسم الله الرحمن الرحيم
ه کلد در کج حکم

The second line in this copy is the usual initial line of the poem in most copies (See Rieu II p 650 Sprenger Oude Cat p 451 Eth. India Office Lib Cat No 1417 etc etc) It runs thus —

ای همه کس را ندرب الجا
کعبه دل را روبرو و صا

This copy contains more than the preceding one It bears the full quotation of the seventh Maqalah of Jamis Tuhfat ul Ahrar and in

addition to the three Taikib-bands of the preceding copy, it contains seven more Taikib-bands, which begin thus on fol 43^b

در سن راهي که هر سه گس هر را رهبر است
هر قدم محي و هر کامي کسادي ديگر است

A very ridiculous attempt has been made to ascribe the poem to the holy saint Muhî-ud-Dîn 'Abd-ul-Qâdîr of Jîlân (*d* A H 561 = A D 1165). The name of Jâmî which occurs in some of his verses, quoted in this poem, has been boldly altered to that of Muhî. For instance, the fifth line on fol 11^a, instead of حامی اران روی بخلص نمود, reads here حامی اران روی بخلص نمود. Again, the last line of the seventh Maqâlah of Jâmî's Tuhfat-ul-Ahiâr quoted here (fol 13^a) reads حامی اگر حمد الح instead of محی اگر نه صاح , دل است

Moreover the following story about the great saint 'Abd-ul Qâdîr is narrated at the end of the MS. It is said that Sultân Sanjar (A H 511-552 = A D 1117-1157), the third son of Malik Shâh Sîljûqî, as a token of his sincere belief in 'Abd-ul-Qâdîr, once sent him an invitation, and offered him the royal throne and the entire kingdom under his possession. The saint, heedless of worldly luxuries, refused the offer, and sent in reply the following Rubâ'i to the Sultân —

خون هر مسخري رح بستم مساه ناد
نا هر اگر بود هوس ملك مسخرم
نا ياه سب خان من آن دوق دم مس
صد ملك بمرور بك حو نئي حرم

Thus disappointed, the Sultân sent an embroidered ivory throne to 'Abd-ul-Qâdîr, and requested the saint that, if he could not come in person to his (Sultân's) country, he should honour him at least with his portrait. The saint accepted the throne and sent a portrait to the Sultân. From this throne 'Abd-ul-Qâdîr is said to have delivered sermons to his attendants and followers.

Like the preceding, this copy also contains numerous drawings representing the Haram, mosques, tombs, etc.

Written in an ordinary clear Nasta'liq, within gold and coloured ruled borders, with a double-page 'unwân and a small decorated frontispiece.

Not dated, apparently the latter part of the 17th century.

No 28

- full lines 25 (in each of the two central columns)
size 9 x 5 5 x 4}

دیوان دلالی

DÎWÂN-I-HILÂLÎ

A fragment of the diwan of Hilali

Incunabula —

ای نور عدا در نظر از روی تو ما را
نکدار که در روی تو م عدا را

Mawlana Badr ul Din poetically called Hilali مولانا بدر الدینی, was a native of Astarabad and by origin was a Chaghatay Turk. It is said that in his early days Hilali was in the habit of producing unintelligent verses and to have thus on one occasion incurred the displeasure of the celebrated Mir Ali Shīr to such an extent that he was driven out of the Wazir's presence. In his early youth Hilali again went to Herat and gained the favour of Ali Shīr who perfectly satisfied with the remarkable improvement of the poet personally undertook the supervision of his education and his poems shortly after received the highest approbation of the eminent Wazir and others. Besides the diwan Hilali left two other Ma nawis viz. Shah n Darwish (see Rieu ii p 156 Sprenger Oude Cat p 127 Ethn India Office Lib Cat Nos 1421-1429 Ethn Bodl Lib Cat Nos 1027-1029 W Iertsch Berlin Cat pp 36 711 and 890 J Aumer p 3 Cat des MSS et Xylographes p 389) and Sifāt ul Āshiqin (see Ethn Bodl Lib Cat No 1026 Ethn India Office Lib Cat Nos 1430 and 1431 W Iertsch Berlin Cat pp 64 and 890 G Flugel p 380 Cat des MSS et Xylographes p 390) Sam Mirz fol 90 supported by the authors of the Habib us Siyar vol iii Juz 3 p 350 Haft Iqlm fol 300 Urafat fol 800 and several others says that Hilali has also left another Ma nawī Ilaya n Majnun But Ali Quli Khan Wakh in his Riyad ush Shīrīn fol 460 emphatically denies the composition of the Ilaya n Majnun by Hilali.

It is said that after completing the Shah n Darwish Hilali presented the poem to Badī uz Zaman Muza (d A H 920 = A D 1514) the oldest son of Sultan Husayn Muza (A H 843-911 = A D 1469-1506)

and the prince, being greatly pleased with the work, amply rewarded the poet

When 'Ubayd Ullâh Khân Uzbek conquered Herât, Hilâlî addressed a Qasidah to the Khân and was admitted to his service. But the poet did not live to enjoy the Khân's favour long, as Mullâ Baqâ'i Lang and Maulânâ Shams-ud-Dîn Qubistânî, and several other persons of the Khân's court conceived a bitter malice against the poet, and accused him of being a Shî'ah heretic. Consequently the innocent Hilâlî was murdered by the Khân's order

In one of our copies of the *Tuhfa-i-Sâmî*, dated A H 968, the date of Hilâlî's death is fixed in A H 936 = A.D. 1529. This date is also found in Raqîm (see Rosen Institut, p. 126) as well as in Taqî Auhadî, fol. 800^b, Riyâd-ush-Shu'arâ, fol. 465^a, Khazâna-i-Âmirah, fol. 396^a, Makhzan-ul-Garâ'ib, fol. 1006, Natâ'ij-ul-Afkâr, p. 466, Nashr-i-'Ishq, fol. 2028, etc. It is further supported by a statement that the man who executed Hilâlî was named الله . . . , and that الله كسب, the chronogrammatic value of which is 936, formed the Târîkh of the poet's death. Another copy of the same *Tuhfa-i-Sâmî*, dated A H 971, gives the poet's death in A H 939 = A.D. 1532, and this date is also found in Âtash Kadah. See also Rieu, II, p. 656, Sprenger, Oude Cat., p. 426, Ethé, Bodl. Lib. Cat., No. 1019, Ethé, India Office Lib. Cat., No. 1423, W. Peitsch, Berlin Cat., pp. 147, Nos. 3 and 701, No. 38, G. Flugel, I, p. 593, J. Aumer, p. 35.

For further notices on the poet's life, see Habîb-us-Siyar, vol. III, Juz 3, p. 350, Haft Iqlim, fol. 305^b, Majma'un-Nafâ'is, vol. II, fol. 534^b, Majma'ul-Fusahâ, vol. II, p. 55, etc.

The diwân of Hilâlî has been lithographed in Lucknow in A H 1263 and 1281, and in Cawnpore, A H 1281.

This copy of the diwân contains only Gâzals up to the letter د, and breaks off abruptly with the line

ای احل سوي هلاکي بهر جان مردن مباد
زانکه عاشق کاه مردن جان بجان مبدهد

The Gâzals are alphabetically arranged, and the total number of verses does not exceed three hundred and sixty.

Written in an ordinary Nasta'liq

Not dated, apparently 18th century

No 229

fol 79 lines 12 size $8\frac{1}{2} \times 1\frac{1}{2}$ 6×7

دوان لسانی

DÎWÂN-I-LISÂNÎ

Beginning with Gazals in alphabetical order —

رہی د * ع باد بی لازی دادہ حرمہا
حم مراک موت مرکبائرا طون گردلہا

مولانا وحید علی ud Din Akal Ullah poetically called Lisânî مولانا وحید الدین لسانی بن عبد اللہ السمری was originally from Shiraz but on account of his frequent residence in Tabriz he is sometimes called Tabrizî. He spent also a portion of his life in Bagdad which he is said to have left subsequently for Hamadan. Sam Mirza a constant companion of Lisânî in his Tuhfa Sami fol 103^b says that the poet led the life of a pious Darwîsh but he passes the following remark on the poetical compositions of the poet —

اسعار او ستر گریہ واقع مدہ

Although Sam Mirza who says that he had the opportunity of reading Lisânî's poems occasionally passes the above remark on the poems of the poet yet Taqi Awhadi (fol 639) who saw about ten thousand verses of Lisânî gives him a high place among the poets of the latter period and after observing that the poet adopted the style of Hafiz Firâzi and Shâhidî says that Lisânî was particularly well versed in Qasidas and Gazals —

حسوما شری و قصده جان کہ کہ ماند و ماند در معارل
میر صاری تل معرہ برداری فرمودہ

and that he was followed and imitated by Sharaf Sharrifi Warshi Muhtashim and Dammî

It is said that Maulânâ Shârif of Tabriz (see No 233 below) a pupil of Lisânî being jealous of his master's celebrity collected a number of frail verses from the diwan of his master and sarcastically styled them as مہواللسانی or مہواللسان

In the beginning of the year A H 941 = A D 1531, when Shâh Sulaymân of Rûm was marching upon Tabriz, Lisânî died in the course of his prayer in the mosque of the city and was buried in Surkhâb. According to Khushgû, as stated by Sprenger (*Oude Cat*, p. 476), the poet died in A H. 991 = A H 1583, but this seems improbable.

See, besides the references given above, *Haft Iqlîm*, fol 69^b, *Majâlis-ul-Mu'minin*, fol 604^b, *Riyâd-ush-Shu'arâ*, fol 362^b, *Khazâna-i-Âminah*, fol 301^b, *Khulâsat-ul-Afkâr*, fol 168^a, *Âtash Kadah*, p 389, *Makhzan-ul-Gaiâ'ib*, fol 745, *Majma'-un-Nafâ'is*, vol ii., fol 404^a, *Natâ'ij-ul-Afkâi*, p 373, *Nashîar-i-'Ishq*, fol 1538, etc. Compare also Rieu, ii, p. 656^b, G Flugel, i, p 584, *Hammer Redekunste*, p 391, and Erdmann, Z D M G, xii, pp. 518-535.

The Gazals are followed by a few Mukhammasât, Muqatta'ât, and Rubâ'is at the end

fol 77^a Muqatta'ât, five in number, beginning of the first —

تا کی ار توه در حور و حفا نکساید

تا کی دهر تر و بر و رنا نکساید

fol 77^b Two Qit'as, beginning of the first

تا من یکی ر سحران گف کر چه رو

دوری کسی ره که بوصل تو مانست

fol 78^a Rubâ'is, fourteen in number. The first two parts of the first two verses in the initial Rubâ'i, and the second two parts of the verses in the sixth and seventh Rubâ'is are pasted over with paper. The second part of the first verse of the initial Rubâ'i runs thus —

ای معنی معنی و هویدا هه تو

The third Rubâ'i clearly reads thus

کردیم الهی ر مساهی توه

ور معنی و نامه مساهی توه

دندیم که بعل و قول مهوره ، و حفا

دست ار هه مسه م الهی توه

The copy ends with the following last Rubâ'i —

ای حسه که سرب سفا م بطلی

درد دل حوس را دوا م بطلی

حوس برتوی ار نور خدا در دل توه

ار دل طلا ، ایچہ ار خدا م بطلی

This copy does not contain more than one thousand verses in all
A splendid copy dated A H 972 written only thirty one years after
the poet's death by one Dā t Muhammad
The colophon runs thus —

فرغ من سواد هذه الكتاب موسى الملك الوهاب لعبد
الملك دوست محمد الكاتب تاريخ شهر جماد الامر سنة انا
و ن و ا

Written in a fine clear Nasta'liq within gold ruled border with a
small faded frontispiece
The MS is pasted over with pieces of paper in many places

No 230

foli 193 lines 23 size 12 x 6 7/8 x 4

The same

Another copy of Lāsī's diwān containing Gazals in alphabetical
order

Beginning —

ر نارما ده حب گر کند ملامت ما

که کج مکده مد گوته ملامت ما

This copy a modern one contains more than eight thousand verses
It is written in an ordinary careless Nasta'liq

Dated 10th Sha'ban A H 1208

No. 231.

fol 484, lines 17, size $13\frac{1}{2} \times 8\frac{1}{2}$, $9\frac{1}{2} \times 5$.

کلام، اهلی شیرازی

KULLIYÂT-I-AHLÎ SHÎRÂZÎ.

The poetical works of Ahlî Shîrâzî.

The author of the *Suhuf-i-İbrâhîm*, fol 99^a, says that Ahlî Shîrâzî was a friend of the celebrated philosopher Dawwânî who died in A H 908 = A D 1502, see Rieu, p 442^b. There is a great danger of the poet's being confounded with his contemporary namesakes, Ahlî Târanî, a pupil of Jâmî, who died in A H 902 = A D 1496, see *Safinah*, No 4 (col 212 in *Ethé, Bodl Lib Cat*), and Ahlî Khurâsânî, who died in A H 934 = A D 1527, see *Sprenger (Oude Cat., p. 319)*, and Ahlî of Îrân, who flourished during the time of Shâh Tahmâsp, see *Safinah*, No 75 (col. 214 in *Ethé, Bodl Lib Cat*). In addition to his being well versed in the various kinds of poetical composition, he possessed wonderful ingenuity in the artifices of versification. On one occasion he composed a poem in praise of Mîr 'Alî Shîr, in imitation of the well-known artificial Qasîdah (تسبیح مسنوعی) of Salmân, and sent it to the wazîr. The poem met with the highest approbation of the learned wazîr, who, along with other distinguished poets of the imperial court, declared it to surpass even the poem of Salmân. The poet's reputation was further established by the composition of his wonderful Masnawî *Sihî-i-Halâl*, in which he combined all the beauties of Kâtibî's two separate poems, the *Majma ul-Bahrayn* and the *Tajnisât*, also called the *Dah Bâb*. Ahlî died at an advanced age in Shîrâz in A D 943 = A H 1536, and was buried in Musallâ by the side of Hâfiz Mullâ Mîrak, a contemporary of Ahlî, gives the date of the poet's death in the following line of a versified chronogram —

نادیه شعرا بود اهلی

A *Ghazal* of the poet, with the following opening line (found on fol 108^a in this copy), is said to have been inscribed on the poet's tombstone.—

حالم برور واقعہ پہلوی او کہ د
او صلہ مسند، رحم سوی او کہ بد

For notices on the poet's life see *Tuhfa-i Sami* fol 102 *Ḥabīb al-Sayr* vol iii Jaz 1 p 112 *Majma' al-Mu'min* fol 603 *Ḥaṣṭ-iqlīm* fol 71 *Tuḡ al-Aḥādī* fol 91 *Majma' al-Nafīs* vol 1 fol 8 *Riyad al-Ḥ-Shu'ara* fol 2nd *Maḥẓan al-Garīb* fol 40 *Nashṭar-i Iḥq* fol 10 *Miftah ut-Tawarīkh* p 221 *Nitā'ij al-Afkar* p 260 For further details of the poet's life and his works see Sprenger *Oriental Crit* p 3rd Rienzi p 617 *Die Bodl. Lib. Crit* Nos 1027 and 1028 *Eth. India Office Lib. Crit* No 1432 *G. Hugel* 1 pp 585-587 *Cat. des MSS et Xylographes* p 391 *W. P. Reisch* *Berlin Crit* p 57 *Bland Century of Persian Ghazals* No 7 and *Fridmann in Zeitschrift des D. M. Q.* xv pp 775-785

Contents —

I

fol 1st *Ghazals in alphabetical order*

Beginning —

ای حرب صفا تو سدریان ما
اک حسره ریان در دهان ما

II

fol 208 *A series of Rubā'is*

Beginning —

یارب که آلوده ز دنیا مبرم
بی وعده وصل خود ای بی مبرم
نبرد زده ای تو بودم همه خبر
بی نوبه زده ای هم از سنا مبرم

III

fol 312nd

سحر حلال

SIHR I HALÂL,

OR

LAWIUI SORCERY

In this wonderful *Masnawī* Abū has united both the artifices of metro and pl. is upon words found separately in *Katib's* two poems viz *Majma' al-Bahrayn* and *Tayyisat*—that is to say this poem can be read in two different metres viz *فاعلاتن فاعلاتن فاعلن* and *مفعلاتن مفعلاتن مفعلاتن* and that the last words of both of the hemistichs of

a verse are the same but with different meanings The poem deals with the love story of Prince Jâm and Princess Gul

Beginning with a short prose preface

آمد و ای با محدود و کمر نامحدود راوار صای
ام ، الح

From this preface we learn that Ahlî, being jealous of the celebrity of Kâtibî's above-named poems, made up his mind to surpass Kâtibî by composing the present Masnawî

fol 313^b Beginning of the poem

ای همه عالم نرتوئی سکوه
روح حاک در تو بس کوه

fol 317^b Beginning of the story

ساقی اران مسرته یاقو ، ده
قوتم اران مرته یاقو ، ده

IV

fol 329^a

سمع و پروانه

SHAM'-U-PARWÂNĀH;

OR,

"CANDLE AND MOTH"

Another Masnawî Beginning —

سام آنکه ما را ار حای ،
دهد پروانه سمع هدای ،

After praising God, the prophét, and 'Alî, the poet eulogises the king Sultân Ya'qûb Aq-Qayanlû (A H 884-896 = A D 1479-1490), to whom the poem is dedicated

The story begins on fol 334^a

حدسی دارم از روشن دلای
سی سرین تر از سرین و مرهاد

In the epilogue the poet says that this Masnawî consists of one thousand and one distiches, and that it was composed in A H 894

حوار تعداد تو وصف مراد است
 نام حق هزار و یک صاد است
 سخن از بهر تار و پوس کم کم
 بود تم الکتاب الله احلم

The chronogrammatical value of the words الکتاب ثم is equal to 694

V

fol 35, A very short Masnawī styled here as مسوي در
 مسون عمارت
 Beginning —

چه نهالست این حصه مسون
 کر رمن سر رسانده بر گردون

VI

fol 359 Qasidas
 Beginning —

الهي سر دفتر حکمت الله
 بي آدم آينه قدرت الله

This section contains Qasidas in praise of God the prophet Ali the Imams Shah Isma'il Safawī Sultan Ya'qub Sultan Muzaffar Shah Quli Beg Shah Akhī Beg Mir Shah Jurjani Khafī ud Dīn Qadī Nizām ud Dīn Ahmad Mir Mu'in ud Dīn Ahmad Sa'd ud Dīn Mas'ud and Malik Abd Ullah

VII

fol 407 Tarjū bands
 Beginning —

ای دهان و لب رخاں حوسر
 دهان از لب از دهان حوسر

VIII

fol 409 Mukhammasat
 Beginning —

این همه - م نوای حاسن سناک -
 دل ر - حاک مد این رهبری برنال -

IX

fol 410

مصرعات

Miscellaneous.

Beginning —

رهی ز ساغر سپس تو دوشنان دلداد الح

X.

fol 411^b Muqatta'at

Beginning —

ایدل حدود بسر کردی خلاص ار انکه الح

This section contains several Qit'as expressing the dates of the death of Khwâjah Hasin, Shâh Mulla, Shâh Quli, Khwâjah 'Am ud-Dîn, Mir Khân, Shâykh Muhammad Lahij, Sayyid Sharif, Khwâjah Ishâq, and others

XI

fol 419^b Marsiyah or elegies

Beginning

وا حسرتا که دیدم حسرت ، بر آ ، شد

در ماتم حسن علی دل کیا ، شد

It ends with a series of Tarkib-bands, styled در ترکب ، which begins thus

آنکه ره بمرل مقصود برده اند الح

On foll 423^b-426^a is a repetition of the first twenty-nine Rubâ'is found on fol 258^a

XII.

fol 426^b

ساقی نامه

SÂQÎ NÂMAH.

A series of Rubâ'is in alphabetical order, with a short prose preface

Beginning

آمد ار آمد و د ای ان آفرین و درود بر روان شد

المرسل الح

Beginning of the first Ruba'i on fol 42, —

سامي قدحي که کار سازا خدا
ورزیده خود بنده نوار است خدا

XIII

fol 430^b Another series of Ruba'is styled as رباعیات گنجینه
with a short prose preface

Beginning—

برسیده نماید بر ارباب صورت و معنی که این بنده کم نصیب
اهلی سراری آله

Beginning of the first Ruba'i on fol 436 —

ای آنکه در بقله صا- نظران آله

These Ruba'is describe the various cards of the game and are
written for a pack of cards See Sprenger Oude Cat p 322 Rieu II
p 606 The Ind Office Lib Cat No 1432 5 etc

XIV

fol 444^b

معانی

A series of riddles on the names of the prophet Al Hasan Husayn
Ja'far Murtada and others

Beginning—

آب حیوان حوس بود آن لعل لب ران حوسر است
در صفا آن لعل فاس از جوهر جان حوسر است

XV

fol 446

قصیده مصوع اول در مدح علی سر

A highly artificial Qasidah in honour of Mir Ali Shir with a prose
preface

Beginning—

حدی از حد افرو و سامی از سامس برون سراوار صانع
سحون آله

Beginning of the Qasidah on fol- 447^a.

بسم کاکل مسکس کرامه ، حوسو نگار
 مسم مسل بر ن کهامه ، مسک تبار
 مسم سرد ار آهو ولی نه رین حوسر
 بسم گل ورد اما حسن نه سبر نار

The chief subtleties in it are that all the words of two and two and three and three bayts, written in red ink, if connected, form altogether a new bayt of a different metre and different trope, for instance, from the above two bayts we can work out the following

بسم کاکل مسکس کرا سرد ارین حوسر
 مسم مسل بر ن کها ربرد حسن سبر

Besides this there are other subtleties described at length in Ethé, Bodl Lib Cat, No 1027.

XVI.

fol 458^a

فصیده مروع دوم در مدح سلطان یعقوب.

Another artificial Qasidah in praise of Sultân Ya'qûb with a prose preface

Beginning —

آمد بعد و مدام بهامان مر صبر ، عز ، را الح

Beginning of the Qasidah on fol 458^b

هوای ، کوی ، بسم سبر نار
 مدای نکی ، مویت مسم مسل تبار
 ندید گلشن عالم حوسرو نالای ،
 دورد در آن حسن حوسو گل رسار

XVII

fol 471^a.

فصیده مروع ناله در مدح شاه اسماعیل بهادر صهوی

A third artificial Qasidah in honour of Shâh Ismâ'îl Safawî with a prose preface

Beginning —

حمد و سانس صالعی را که فهرست ۵۱ موجودات و دنیا
 حردده کایات الح

Beginning of the Qasidah on fol 472 —

هوای گلن کوبت لسم ناد بهار
 گدای حرمس مویه م مسک نار
 مگر کسود در حان هوای آن سر کوی
 که نوبی حیر سارا دمسد از آن گلزار

The last two Qasidas are also full of subtleties described in detail in
 Ethic Bodl Lib Cat (*loc cit*)

These Qasidas are very close imitations of the artificial Qasidas of
 Salman of Sawah whom the poet mentions in the preface of his first
 artificial Qasidah

Written in ordinary Nasta'liq within coloured borders with an
 ordinary frontispiece and a double page unwan at the beginning

Not dated apparently 17th century

No 232

fol 101 lines 10 size 8½ x 5 7½ x 3½

دیوان مرم ساد قروبی

DÎWÂN-I-MÎRAM SIYÂH

A good copy of the diwan of Miram Siyah Miram Siyah who also
 adopted the poetical title of Pir مرم ساد قروبی محصل به نور
 was originally a native of Qazvin but on account of his frequent
 residence in Herat he is generally known as Miram Siyah of Herat
 According to Faqî Auladî fol 694^b and the author of the Riyâz ush-
 Shu'ara fol 349 he was a disciple of Bâbî Ali Shah Abdal and be-
 longed to the Malamatiyah sect that is the sect of the Sâfis who are
 apparently sinful but religious at heart To this the poet himself refers
 thus on fol 93^b of this copy —

ای مع رحمتان سبدا نگریر
 ور درد کسان بی سرو نا نگریر
 ار کوچه عامیہ ، ساحاد ، ما
 ما اهل ملامنم ار ما نگریر

Sâm Mînzâ, in his *Tuhfa-i-Sâmî*, fol. 129^b, says that Mîram Siyâh of Herât was a man of amiable disposition, and passed a very depraved and dissolute life, as, he says, may very well be judged from his own verses, while Amîn Râzî (*Haft Iqlîm*, fol. 199^b), in defending the poet, states that Mîram was noble in disposition, pure of faith, and spent his time in constant devotion to God, but that, in order to conceal his mysteries, he composed and spread abroad indecent and licentious verses.

The precise date of the poet's demise has not been fixed by any biographer. Dr. Rieu in his *Supplement*, p. 221, on the authority of Sâm Mînzâ's *Tuhfa-i-Sâmî* (composed in about A.H. 957 = A.D. 1550), alleges that the poet was then living at the time of composition of the said *Tadhkirah*, and Dr. Ethé in his *India Office Library Cat.*, No. 2061, probably on this statement of Dr. Rieu, asserts that Mîram was still alive in A.H. 957. But in the two copies of the said *Tuhfa-i-Sâmî* in this library, one dated A.H. 968 (A.D. 1560) and the other A.H. 971 (A.D. 1563), both of which were written during the lifetime of the author (Sâm Mînzâ died in A.H. 984 = A.D. 1576) and only ten and thirteen years after the composition, the poet is not only spoken of in the past tense, but it is distinctly said that he died in Mâwarâ-un-Nahr. It is clear that Mîram was still alive in the reign of Humâyûn (A.H. 937-963 = A.D. 1530-1556), at least in the beginning of it, as we can conclude from the poet's letters addressed to this emperor. Mîram also corresponded with Sultân Husayn Mînzâ (A.H. 873-911 = A.D. 1468-1505), Bâbâi (A.H. 899-937 = A.D. 1493-1530), Shâh Ismâ'îl Safawî (A.H. 909-930 = A.D. 1503-1523), Husayn Wâ'iz Kâshifî (d. A.H. 910 = A.D. 1504), and other contemporaries of these well-known persons. A copy of Mîram's correspondence with the above-named persons, **انباء مبرم** **مساه** is noticed in Ethé, *India Office Lib. Cat.*, No. 2061.

For notices on the poet's life, see, besides the references quoted above, *Majma'-un-Nafâ'is*, vol. II, fol. 458^b, *Khulâsat-ul-Afkâr*, fol. 189^b, *Makhzan-ul-Gaiâ'ib*, fol. 797, etc.

According to the following verse in the conclusion it would appear that the poet completed this *diwân* in A.H. 911 = A.D. 1505 —

این نسخه که همجو روی خود کرد مساه
 در بزم و یارده تا تمام زمبید

The contents of this copy closely agree with those of the Ricu Supplement p 221

Begins with the following Tarji band followed by a preface —

عسى سلطان بي سان آمد
مالك الملك لا مكان آمد

The burden runs thus —

عمر نکدات در دو عالم کو
لس في الکاتب الا هو

The preface begins thus on fol 3^b —

حمد بعد دانائي را که صورت نظم بدیع کاتب رقمده کتب
تصویر او آتج

In this preface the poet says that in writing these licentious and obscene poems he has followed the footsteps of Sadi and other Sufi poets and that he has like them represented pure Sufic thoughts under the veil of sensual expressions

Guzals in alphabetical order beginning on fol 4^b —

ای اهل نورهسای هر گمراهی
ور سر نو آکه دل هر آگاهی

Muqatta at beginning on fol 89^b —

می گفت مرم نه ناره
که بود از رخص ماه نایان حجل

Indis beginning on fol 93 (Obscene)

The initial Iubay beginning with the line—

ای قادر مرم رمع الدرحاب آتج

quoted in Ricu Supplement *ibid* is the second here

Another prose preface followed by a new series of Rub is similarly indecent beginning of the preface on fol 97 —

اما بعد حسن گرد عرق درنای گناه اندس نا نلس گمراه
مرم ساه آتج

This collection of the Rubâ'is is alphabetically arranged and seems to be incomplete, as the MS ends with a Rubâ'i ending in the letter ن

A diwân of Mîram with a different beginning is noticed in Ethe, Bodl Lib Cat, No 1029

Written in a clear Nasta'liq, within gold and coloured-ruled borders

Not dated, apparently 17th century.

No. 233

fol 34, lines 15, size $6\frac{3}{4} \times 4\frac{1}{4}$, $5\frac{1}{4} \times 2\frac{1}{4}$

دیوان سروده ، تشریری

DÎWÂN-I-SHARÎF-I-TABRÎZÎ.

A very rare diwân of Sharîf-i-Tabrizî containing Gázals in alphabetical order

Beginning —

ای بخل تما قد رحای تو ما را
ار نای در امکند تمای تو ما را
حون حاک بساریم گریان که حواله
بر حاک بساند آتس سودای تو ما را

Maulânâ Sharîf of Tabriz, تشریری مولانا سروده , a pupil of the celebrated Lisânî (see No 228 above), flourished during the reign of Shâh Tahmâsp Safawî (A H 930-984 = A D 1524-1576) Although a poet of great distinction Sharîf is seriously condemned by his biographers for being ungrateful to his master Lisânî, some of whose weak poems he collected and mischievously styled مہو اللسان The author of the *Âtash Kadah*, p 446, states that Haydarî, another pupil of Lisânî and a bitter enemy to Sharîf, composed the لسان العرب in defence of his master and in answer to Sharîf's مہو اللسان (Haydarî came to India and was introduced to Akbâr by Mir Muhammad Khân Ankâ, governor of the Panjâb, who died in A H 983 = A D 1575 He left a diwân and a Masnawî in imitation of Sa'dî's Gulistân See Haft Iqlim, fol 333^b)

On one occasion Sharif addressed a Qasidah in praise of Gıyas ud Din Ali Shirazi known as Gıyas Kahrab a distinguished officer in the court of Shah Tahmasp Safawi but receiving no reward in return Sharif revenged himself by writing a satire on the said officer. The matter was brought to the notice of the king and he was offended to such an extent that he passed an order for the immediate execution of the poet. On being requested by Sharif the king personally read the Qasidah which he took to be a mere jest. The poet however addressed another Qasidah to Gıyas as an apology and was in return handsomely rewarded.

Sam Mirza says that while he was in Ardabil Sharif died there of plague in A H 966 = A D 1549. Taqi Kaḥḥi (Sprenger Oude Cat p 22 No 231) places the poet's death in A H 954 = A D 1540.

Notices on the poet's life will be found in Tuhfa i Sami fol 120. Haft Iqlim fol 331. Taqi Auhadi fol 361^b. Majma'un Nafais vol 1 fol 233. Riyad ush Shu'ara fol 198. Yad i Bayda fol 104^b. Khazana i Amirah fol 198. Makhzin ul Garab fol 400. Nashr i Ishq fol 897. Suhuf i Ibrahim fol 443^b. Âta h Kadah p 446. Nata'y ul Afkar p 32 etc.

The MS ends with the following line —

مردم چو سرف ار ، رنده صوم نار
گر حد مدم دري نابوب من آي

Written in ordinary Nasta'liq within coloured border.
Dated A H 994

Scribe سعد الدين

No 234

fol 69 lines 12 size 8 × 4¹ 4¹ × 2¹

دوان حدر کالج

DÎWÂN-I-HAYDAR-I KALÛJ

The lyrical poems of Haydar i Kalûj consisting of Gazals in alphabetical order and a few Rubais at the end.

Beginning —

ای در دو جهان دول ، وصل هوس ما
 وصل تو رسد گونه هوس ملتبس ما
 ما حسنه دلال داد دل خود ر که حوا ه م
 خون نس ، کسی ر تو فریاد رس ما

Haydar-i-Kalûj, *سدر کلوج*, was, according to Sâm Mîzâ and other reliable authorities, a native of Herât in Khurâsân. Wâlih in Riyâd-ush-Shu'arâ, fol 96^b, in supporting the above statement, quotes the following verse of the poet (not found in this copy)

سدر ار حاک حراسان کرد آه ، عراق
 گرچه مایل حاد ، روان تریر آمده

But unfortunately, the above verse simply means "From Khurâsân Haydar intended to go to 'Irâq," and does not necessarily imply that the poet was a native of Khurâsân

Haydar was born during the reign of Shâh Ismâ'il Safawî I (A H 907-930 = A D 1502-1524), and his celebrity as a poet was fully established in the reign of Shâh Tahmâsp Safawî (A H 930-984 = A D 1524-1576)

Although Haydar was quite illiterate, as is unanimously admitted by his biographers, yet the beauty of his style and the sublimity of his ideas are so perfect that he can by no means be ranked inferior to the learned poets of his age, and it is said that he excelled most of his contemporaries in lyrical poems and occasional extempore verses. The author of the *Makhzan-ul-Gai'ib*, fol 193, says that Haydar used to carry writing materials about with him, and whenever any verse occurred to him he asked the passers-by to note it down. In his early days he took to the profession of a baker, and hence is known as Haydar-i-Kalûj. Contented with the small income of his trade, which he frequently carried as far as India, he never sought the favour of nobles and princes.

Sâm Mîzâ says that Haydar's *Gazals* excelled his other compositions and that the poet has left about ten thousand verses. The author of the *Khulâsat-ul-Afkâr*, fol 50^a (margin), mentions having possessed a copy of the poet's *dîwân* containing three thousand verses. This copy consists of a little more than eight hundred verses.

The poet died, according to Taqî Kâshî (*Oude Cat*, p 22) and other reliable authorities, in A H 959 = A D 1551

For notices on the poet's life see *Majma'un Nafais* vol. 1 fol. 116^b *Âtash Kadah* p. 202 *Suhuf-i Ibrahim* fol. 234 *Natâij ul Afkar* p. 120 See also *Sprenger Oude Cat.* p. 423 *Ethe Bodl Lib Cat.* No. 1030 *Rietz n.* p. 736 A short extract from his *diwan* is noticed in *J. Aumer* p. 22 l. 3

fol. 67 Beginning of the *Rubâi* is fourteen in number —

ار عمر حرص وصال جانان بود است
 و در مریک نسیان فراق حرمان بود است
 من روز مساه می مسلم همه عمر
 ان روز مساه سام هجران بود است

The MS. ends with the following *Rubâi* —

بر دل در مریک کسای چه سود
 تا من بسر حایب آبی چه سود
 خون در عدم صفای همه رنج
 یک لحظه عدم رنج لبای چه سود

The *Ma'nawî* consisting of fifty bayts noticed in *Ethe Bodl Lib Cat.* *loc cit.* is not found in this copy

This splendid copy transcribed only eight years after the poet's death is written in a beautiful minute *Nasta'liq* within gold and coloured borders with a small artistic frontispiece. The original folios have been placed in various coloured new margins.

Several seals of *Abd ur Rashid Daylamî* *Inayat Khan* and of other 'Umaras of *Shah Jahan's* court are affixed on the title page.

Dated A. H. 967

No. 235.

fol 399, lines (centre column) 14, (marginal column) 28,
size $9\frac{1}{4} \times 5\frac{1}{4}$, $7\frac{1}{4} \times 3\frac{1}{4}$.

بہاجت، المسامع معروفة، بہ کاد، معجزات،

BAHJAT-UL-MUBÂHIJ,

KNOWN AS

KITÂB-I-MU'JIZÂT.

A Masnawî poem in the metre of Jâmî's Yûsuf Zalikhâ, dealing with the miracles performed by the prophet, 'Alî and other Shîah Imâms, with some other important incidents connected with their lives

By Hayatî of Tûn

Beginning

الہی ار دل من بد بردار
مرا در بد خون و نہ مگذار

Maulânâ Hayratî, مولانا محمد تقی الدین بہ رتی البوی، as stated by himself, as well as by Amîn Râzî in his *Haft Iqlim*, fol 233^b, Âzâd in his *Khazâna-i-Âmniyah*, fol 138^a, Âdur, in his *Âtash-Kadah*, p 95, and some others, was a native of Tûn, but the fact that the poet was brought up in Merv and died in Kâshân has caused great confusion among the biographers in assigning the birthplace of the poet. The author of the *Makhzan-ul-Garâ'ib*, fol 194, fixes Bukhârâ as the birthplace of the poet. Ilâhî, in his *حریدہ* (Spienger, *Oude Cat*, p 75) calls the poet a native of Merv. Others style him as Hayratî Samaiqandî (see Blochmann's translation of *Â'in-i-Akbarî*, vol 1, p. 187). Again Ârzû, in his *Majma'un-Nafâ'is*, vol 1, fol 122^a, makes the poet a native of Mâwarâ-un-Nahr (Transoxania), and is of opinion that there were two other poets of this name, viz, Hayatî Kâshânî and Hayatî Samaiqandî. Âzâd in his *Khazâna-i-Âmniyah*, *loc cit*, says that Muzâ 'Alâ-ud-Daulah Qazwîni, a contemporary of Hayatî, in his *Nafâ'is-ul-Maâsû*, compiled A H 973-982 = A D 1565-1574, calls Hayatî a native of Tûn. However, Hayratî flourished during the reign of Shâh Tahmâsp Sâfawî (A H 930-984 = A D 1524-1576). Although he enjoyed unlimited royal favours, yet he, on account of his constant habit of drinking, very often incurred the displeasure of this monarch.

Being a fierce Shi'ah of the most bigoted nature he conceived a bitter hatred against the Sunnis and took delight in writing satires on them and in abusing the first three caliphs. It is said that on one occasion some of the courtiers of Shah Tahmasp being jealous of the poet's position took some of these satirical verses to the king and alleged that Hayrati was so ungrateful as to write satires on His Majesty. Being afraid of falling a victim to the wrath of the king Hayrati fled to Gilan. He however regained royal favour by composing a beautiful Qasidah in praise of Ali in whose name he supplicated the mercy of the king.

The poet subsequently went to Kashan where he died by a fall from the roof of his house on the 5th of Safar A.H. 961 = A.D. 1554. This date is fixed by his contemporary Muhtashim in the following versified chronogram —

دوستي علي رب و بهر تاريخس
مشاع علي آمد ر عالم بالا

The words مشاع علي are equal to 961

Another chronogram expressing a more precise date is —

سال فولس جو حواسم گشتد
او ساه صحر ر نام افاد

The chronogrammatical value of the second line is 961

The author of the Âtash Kadah gives a later date of the poet's death viz. A.H. 970 = A.D. 1562 (See Ethé Beidl Lib Cat col 267 No 148). Still later is the date given in the Safinah (see Ethé Beidl Lib Cat col 219 No 253) where it is stated that the poet died in A.H. 989 = A.D. 1581 on a journey to Kashmir in Akbar's reign.

Besides the present work the poet has left a diwan (see Spronger Oude Cat p 424 Rien p 874 Ethé Beidl Lib Cat No 1031 Ethé Ind Office Lib Cat No 1435 etc). He is also said to have left another Masna'i called مسوي گلزار in imitation of Sadi's Bûstan. The total number of his verses is said to be about forty thousand.

For notices on the poet's life see besides the references given above Tuhfa i Sami fol 103^b Riyad ush Shu'ara fol 101 Nashtar i Ishq fol 45^a Suhuf i Ibrahim fol 230^b Natâij ul Afkar p 120 Khulasat ul Afkar fol 296^b etc.

In the prologue of the poem fol 9 the poet after praising God the prophet and Ali says that he had already immortalized his name by his Qasidas, Gazals and Rubais but had a long felt desire to compose a Masnavi poem. One day when he was present in the court

a man from Shîrâz came with a book entitled Bahjat, dealing with the lives and miracles of the prophet, 'Alî, and other holy Imâms. That agreeably to his wish he was ordered by the king to turn the whole work into verse. Hence the present composition.

The book is divided into forty-four sections, which are described in Rieu Suppl., No. 303.

In the epilogue the poet draws a comparison between the Shah Nâmâh of Firdausî and his present work, and says that he has dealt with the true and sacred accounts of the prophet, 'Alî, and other holy Imâms, while Firdausî has wasted his energy in narrating the fabulous stories of the infidels.

The date of composition, viz., A.H. 953, is obtained from the title of the work slightly altered.

هم ار احجار این ابناء ، فاجر
کرب ، معجرا ، آمد ناجر

The words ، معجرا ، کرب, which are the Imâlah of the title of the work, are equal to 953.

In the last line but one the poet says that the poem consists of twenty thousand and eight hundred verses —

حو دل در فکر تعین عدد صد
دو ناره ده هزار و هشتصد صد

Written in a fair Nasta'liq, within gold-ruled borders, with a faded frontispiece. The headings are written in red.

Dated, 21st Dulhijjah, A.H. 1055.

No. 236

fol. 373, lines (centre column) 14, (marginal column) 28,
size $9\frac{1}{2} \times 5\frac{1}{4}$, $7\frac{3}{4} \times 3\frac{3}{4}$

The same

Another copy of Hayyati's Kitâb-i-Mu'jizât, identically the same as the preceding copy.

Beginning as above.

The MS. bears several seals of Wâjîd 'Alî Shâh, the last king of Oudé, with the usual inscription —

حاتم واحد علي سلطان عالم بر کتاب
نائب و بر نور نادا تا فروغ آفتاب

Written in ordinary *Nastaliq* within gold and coloured ruled borders with an illuminated frontispiece. The headings are written in red.

Dated 17th Jamadī II A.H. 1075

Scribe محمد ثقی ر

No 237

fol 34 lines 14 size $9\frac{1}{2} \times 6$ $7\frac{1}{2} \times 4\frac{1}{2}$

دیوان میرزا کامران

DÎWÂN-I-MIRZÂ KÂMRÂN

An exceedingly valuable and unique copy of the *diwân* of Mirza Kamran brother of the Emperor Humayûn bearing the autographs of the Emperors Jahangir and Shah Jahan and the seals and signatures of many distinguished nobles and officers of the courts of Akbar Jahangir Shah Jahan and others. This splendid copy is the handiwork of the celebrated calligrapher Mahmûd bin Isma'îl Shihabî of Herat who wrote it during the lifetime of the author.

According to the author of the *Mir'at ul Âlam* fol 417^b Maulana Khwajah Mahmûd was a pupil of the celebrated calligrapher Mir Ali (for life see No 195 above). Mahmûd was well skilled in writing bold as well as minute hands and had also a taste for poetry. Being unable to cope with the superior talents of his master Mahmûd very often circulated his own handwritings and poetical compositions in the name of Mir Ali who alludes to this in the following *Qit'ah* quoted in the *Mir'at ul Âlam* (*loc cit*) —

خواجہ مصدق آنکہ نکصدی
بود ساگرد این حقیر فخر
بهر تعلیم او دلم خون صد
تا بہ ن نامت صورت نور

هر حق او برده تفسیر
 لبك او هم بسكند تفسیر
 مسواید هر آنچه ارند و نك
 همه را مسكند بنام مهرب

See also 'Âlam Arâ-i-'Abbâsî, fol 74

The diwân consists of Gazals, Qit'as, Fards, Rubâ'is and Masnawis in Persian and Turkî arranged in alphabetical order

Contents —

Under the alphabet 'ا' are six Gazals, the first four in Persian and the last two in Turkî

Beginning

حون بفسود بسده حسی رهبر ما
 بعد ازین حاك در سر معان و سر ما
 كار ما حون ز در بسته راهد نكسود
 بوكری بس ر حرانا ، كساید در ما
 نارگی مسست و مس ، سرة و رهزن ركس
 وای اگر هادی لاف ، بسود رهبر ما الح

The second Gazal, beginning with the line تو دمدم امرون بادا, is referred to in the appendix

The third begins thus on fol 2^a

نارقه ان هدم و همراز ددم نار را
 یاز ، آمان کی بس این حال ، دموار را

The fourth one, in which the prince makes a *tercîmî* on some of the verses of Hâfiz, consists of four verses and wants the Maqta'. It runs thus —

ای کامر مسواره بی ناك خدا را
 دهمی كن این صوره بی سرو تا را
 ار امك حومسهم دل بو نرم نگرود
 مسمن دقا مسكه ، دلا لاله خدا را

دارم طمع گوشت ~ بی رتوئی
خوس کی نه نگاهي دل شمع برور مارا الح

The fifth and sixth are Turki beginning of the fifth —

رهي هر دره دی ~ و نك هویدا
حبالك آفتاب عالم آرا

Under the letter ب are six *Gazals* one (the first) in Persian and the remaining five in Turki beginning on fol 3 —

بی تو نایاب مد از ملک دلم طایب و تاب
حسرو عالم حالي و جهان از تو خراب

The *Vaqta* is wanted in each of the last three *Gazals*

The letter ب consists of six *Gazals* four (the second third fourth and the fifth) in Persian and the first and the last in Turki The second one runs thus on fol 4^b —

بار دامان خرد آن سرو بالا رده است
کس بدامانش مگر دست تما رده است
کس حسی بود آنکه مه کسالي
حا ، دست بدامان دلخارده است الح

The third begins thus —

حلقه رلف برسان تو بی حری
خبره لرکس فسان تو بی حری

The fourth begins thus —

آسودگی ~ دلان از رسم او است
حوسالي ماتم ردگان از الم او است

The fifth consists of only three verses with the following *Matha* —

کر ر تو حاکم دلم ناکه
دلی کر شمع تو حاکم

The *Vaqta* is wanted in the fifth and sixth

Out of the seven Gazals under the letter د, the first one is Turki and the remaining are Persian

Beginning of the second Gazal, consisting of four verses, fol 5^b

مسئل و گل در بهار عارصت ناهم دمید
 کس بهار این حسن در کلبس عالم ندید
 برده افکندی روح نازار من رویان سکس
 مهر خون بسا شود گردد کواکب ، ناندید

The third, consisting of three verses, begins thus

رسید مرده که ایام وصل نار آمد
 گدازد ، وصل دی و موسم بهار آمد

The fourth consists of the following two verses —

تا این دل سیدائی در صید خون افتاد
 هر راز که بشنوم از برده برون افتاد
 بسا رعم هجران در نرم وصال تو
 مشکل که رسد دوری رسان که ربون افتاد

The fifth consists of three verses, the last one being Turki, beginning —

رو سار و فد ، سدم بهره مید
 رهی طالع سعد و نصبت نکند

The sixth also consists of three verses, and begins thus —

هم بر راه تو داریم و سد انامی حد
 وف ، آن سد که بهی حاد ، ما کامی حد

The seventh begins thus

هم ، دنیا بای بی بسا
 هست گردون مدار مست و بهاد

The seventh, consisting of three lines, begins thus —

هر که که مال تو مرا در نظر آند
 صد ناله حاکاه رحیم بدر آند

The Maqta is wanted in each of the above Persian Gazals. The letter ر consists of only Turki Gazals which are seven in number. The first begins thus on fol 7 —

۱۵ چه رنگداده الله لي مسطور
 جهان بولدي مكا نور علي نور

Under the alphabet ر are only two Turki Gazals. The first begins thus on fol 8^b —

فروغ چه رنگ ابرور صبح ديك جهان افروز
 طلوع - رنگ ابرور افساب عالم سوز

The only Gazal under the letter ق begins thus on fol 9 —

لاله و كل روئي حسن و حسانك چه برق
 سرو صنوبرئي ناره نهالساك چه برق

Under the letter ك are seven Gazals six in Turki and one (the first) in Persian. The Persian Gazal consists of only the following three verses on fol 9^b —

اي جهان ار تو هويدا و تو از عالم ناك
 ۵ در معرفت داب تو حاصر ادراك
 دست در حبل من كومت خواهم رد
 روز محسر كه سر سويس برارم از حاك
 سعله سمع دروغم جهان آتس رد
 من كه از سوز درن آه ردم آتساك

Under the letter ل are three Gazals. One (the first) in Turki and the last two in Persian. The first Persian Gazal begins thus on fol 11^b —

نكاح غم سد لعل وي اي دل
 سد آب زندگاني رهز مائل

The Maqta runs as follows —

۶ را كامران در دل نهفته
 كه ناسد كبح را و نهاده مبرل

The second runs thus

مراحون کوه دردی ار تو بر دل
 چه میان نار مهر بدم بمحل
 ر رله ، او کسین خون توام
 حودل بسنم نان مسکس ملا مل الح

Two Gazals under م , the first one in Persian, the second in Turki
 The Persian Gazal runs thus on fol. 12^a

کند میل هم هجران تو ار د بادم
 بهاری کی که نراه نور نا امنادم
 خاک کسینم سر راه تو بر من نگذر
 بس ازان دم که دهد ناد ما بر بادم

Seven Gazals under the letter ن , the first four in Turki and the
 last three in Persian The first Persian Gazal consists of the following
 three verses on fol 13^b

ای قدره ای تو سرو گلستان رس
 روی دلارای تو لاله سنن رس
 روی موس مهور ، تاره کل باغ لاه رس
 سرو قد دلکس ، نعل گلستان رس
 شمس و قمر را نماید ماه رخا روی
 تا تو بر آوردی سر و گریان رس

The second consists of the following two verses —

رفنه رس ، ار در ، کم سده اندوه من
 حمد خداوند را اذه ، عا الحرن
 نار دلخای رس ، موی سیه را کساد
 رانکه نگاه او مناد یومه ، کل سرهن

The third, with the following three verses, runs thus

بہالا بلای نصیب آفت دین
 برج مہ لٹائی بقد سرو
 سر رسہ حسن آید بدمتم
 بدمسم اگر افتد آن زلف مسکن
 نکشتم کدای توام حیدہ رد
 کدا را حہ ۱ بود تا ملاطین

Under the letter *z* is only one Turki *Ghazal* which begins thus on fol 13^b —

آہ کم آکہ ایہامن داغ لہالیدی اول ماہ الح

Under the alphabet *y* are nine *Ghazals* the first six in Turki and the last three in Persian. The first Persian *Ghazal* runs thus on fol 15^b —

رہسائکہ جمال حود آراسہ می آبی
 در رعد مک آری در عشق بفرای
 خون خہرہ سارای رعبارہ ترا فروری
 حود کوی کجا ماند آس مسکای الح

The second consisting of four verses runs thus,—

رہی برلک و رعب صد ہزار رسای
 ہزار سوق ر تو در دل تہاسای
 مسکب بی تو کسی خون کند کہ نس لب
 ساد رعب ہمہ ماہ مسکای الح

fol 16-19 Fards or single verses. These Fards may be divided into two kinds (each of which is arranged here in alphabetical order) like those of the *Diwân : Âshnâ* noticed in *The India Office Lib Cat* No 1584 viz —

(a) *انبات فرد مطلع* Under this heading are thirty verses in all of which nineteen are Persian and the remaining Turki. The first two which are Persian run thus —

ای مدہ خاک در ب در نظرم تو را
 رعب صوری برعب بی تو ساد ہوا

The second —

دوس دندم تا رة مان همسن دلدار را
خون برون آرم ر خاطر این ن ارار را

(b) *Consist of fourteen verses, of which only four are in Persian and the remaining in Turkî, and begin with the following Persian verse, on fol '18'*

گر دوستی راس را زله ، سگون کی سدی
این ن من زور مساه و حال ، درهم مرا

The last verse runs thus

بس قد تو دسه نا همه سرمسگی
تکبه بر گل کرده و بهر اد ، برحاشه

fol' 19^a-20^a Qit'as, six in number, the first, third, and the last are Turkî, and the remaining Persian

The second runs thus —

ای برادر من موصی
که اراں بهره ورموی شاید
دل نکار جهان مه که اراں
نارحم بر دل تو امراید ،
کار همی سار وره ترا
کار و نار جهان مه کار آید

The fourth —

ای که در وة خله ، سخن
سهره مد در جهان مساه نه
ناک و ن بر حله ، عهد اگر
بعد ما ار تو مد بهانه تو
این زمان هم حله ، مبنگوئی
آرمودیم تا بحاله تو

The fifth —

ای آنکه بهر محفل و مجلس بهمه کس
با ۱۰۰ هر کس رح برحسن بدر آئی
کشتی که کرم دل از حاله حرم
و ۱۰۰ کرمی حاله حرم بدر آئی

fol 20-23 Rubā is thirty in all out of the only four Rubā is
the sixteenth seventeenth eighteenth and the last are Persian
while all the remainder are Turki

The sixteenth Rubā i runs thus —

در آرزوی قد تو دالی ۱۰۰
از فکر دو ابروی خالی ۱۰۰
الدر حوس لب و مسامت خانا
القصه من ۱۰۰ ۱۰۰ خالی ۱۰۰

The seventeenth begins thus —

سوی که ۱۰۰ ۱۰۰ می کنی حور و مستم
حرحور و مستم لمکنی ۱۰۰ و کرم الح

The eighteenth —

ای ناد بان یار مستم برسان
در ملوک وصل او سامم برسان
بر صبح وصال و سام زلفش بکدر
یعنی که دقای صبح و سامم برسان

The last —

یارب ز کرم دری بروم بکسای
رنک خبر از دل حریتم بردای
بولد من از حمله خالی بکسل
از هر دو جهان سوی خودم راهمای

fol 23-34 Short Masnawī poems There are about eighteen
Masnawī poems of which only four which are very short are Persian

The first Persian Maṣnawī poem, consisting of six lines, begins thus on fol 29^b —

مجن بردار این دژ ربن حکایه ،
 من کرد ار کهن سران روایت
 دلجا کر مه کسان جدا ماند
 نه مجنهای دوری منلا ماند الح

It should be observed here that the verses of the above Maṣnawī poem closely correspond with the Yûsuf-Zalikhâ of Jâmi. For instance, the first of the above verse consists only of two different parts of the following two separate verses of Jâmi.

In one place of the Yûsuf-Zalikhâ (Cal Edn, p 116) we read —

مجن بردار این شمرین مسانه
 من آورد مسانه در مسانه

Again, on p 134 we find the following —

من برای ناع این حکایه ،
 من کرد ار کهن سران روایه ،

The second Persian Maṣnawī poem, of five verses, begins thus —

تا چه سارد جهان بی سرو تن
 حامل ار مکر آسمان کهن
 رفعت کارم ر دست و دست ار کار
 بس ، کارم بعبور ناله و رار . . الح

The third one of six lines runs thus on fol 30^a —

مه تو هم منندۀ انرو د ،
 لاله حوسن حکری ار رویه ،
 کل ر دست تو گریان رده حاک
 بی تو انداخته خود را بر حاک . الح

The fourth one is a *nameh*, and consists of nine verses. It begins thus —

با ساقی آن می که خان برورست
 که خان حری مرا در شورست
 پس ده که دوران نکس
 بی قصد خان حری ، الح

The *diwan* ends with a short prose epilogue in *Lurki* intermixed with *verses*

The colophon reads thus —

تست دیوان حصرة الاعلی حفظه الله تعالی عن الافاق و
 السایا علی بد العبد المذنب مصدق بن اسحق السهانی الهروی
 علی طریق الاستعجال

The words *سایا* و *الافاق* clearly show that *Kamran* was alive when this copy was written

On fol 1 the autograph of the emperor *Jahangir* runs as follows —

الله اکبر

دیوان میرزا کامران که هم بدر بررگوار
 اسحق سہانی حرره نور الدین مصدق بہا لکبر سہا اکبر مسہ ۲ خلوس
 موافق ۱۳۴۰ هجری

On the right hand side of this is the following note by the emperor *Shah Jahan* in his own handwriting —

هو

المصدق لله الذي انزل علي عبده الكتاب حرره سہا بہا
 ابن بہا لکبر سہا بن اکبر سہا

The following note on the same folio says that this copy was also in the possession of *Nûr un Nîsa Begam* the wife of *Jahangir* —

۱۰۰ اموال نواب نورسہ نسک

می مهر

On the fly-leaf at the end one note reads thus —

تحويل ۱۰۰ ، نسخ ، مصی ار ناد ، تحويل مبر محمد تقی سارح
۲۷ مهر دالاج ۹۹۰ عرص دیده مد

The following marginal note, in the same hand as the copy itself, is found at the end of the MS. —

۲۷ سوال ۱۹ از وجوه مجاهد طحان تحويلدار من و می تحويل محمد
حافظ مد

Besides these there are numerous seals and notes showing that the MS passed through the hands of Mun'im Khân Khân Khânân, Maymanat Khân, Muhammad Sâlih, Muhammad 'Alî, Khwâjah Suhayl, Aîshad Khân, Muhammad Bâqai, Nûr Muhammad, 'Abd-ULLâh Chalapî, and many other distinguished nobles and officers of the Courts of the Mughal emperors

Several notes bear the dates A H 984, 987, 990, 992, etc

The copy is written in a beautiful clear Nasta'liq, within gold-ruled borders.

No 238.

fol 94, lines 12, size $9\frac{3}{4} \times 6$, $6 \times 3\frac{1}{2}$

ديوان شرف ، جهان قزوئي

DÎWÂN-I-SHARAF-I-JAHÂN-I-QAZWÎNÎ.

A valuable copy of the dîwân of Sharaf-i-Jahân

Mirzâ Sharaf, better known as Sharaf-i-Jahân (according to Barbier de Meynard, Dictionnaire Géogr, p 444, footnote, he is called Ashraf Jahân), مرزا سره ، بن قاسی جهان بن سيد مسه ، الدين الحسني ، العروبي son of Qâdî Jahân, was born, according to the author of the Haft Iqlîm, in Qazwîn, on Wednesday morning, the 18th of Rabi' II, A H 902 = A D 1496, and belonged to a very noble Sayyid family of that place His grandfather Sayyid Sayf-ud-Dîn was a favourite courtier of Sultân Uljaytû Khân (A H 703-716 = A D 1303-1316), and his father Qâdî Jahân held for some time a very influential post under Shâh Tahmâsp Safawî of Persia, who reigned

from A.H. 930-984 = A.D. 1523-1576 (according to the author of the *Tabaqat-i Akbari* in *Elliots History of India* vol v p 219 Qadi Jahan was the divan of Shah Tahmasp) Regarding the honourable pedigree of Sharaf Sam Mirza in his *Tuhfat-i Sami* writes thus —

اگرچه این نام نامی امیر التومیس حسن مسیحی مسعود
و نه س از رست و رست سر لوحه نام و نه س . . .
(ع) ای بر مجموعه خوبی رکدامت کوم

Sharaf was brought up and educated under the direct supervision of Shah Tahmasp whose friendship the poet enjoyed up to his last hour. He was one of the most eminent scholars of his time and according to some biographers enjoys the reputation of being the best poet of his time in Qazwin. The following remarks of Âdur bear testimony to the comprehensive learning of the poet —

اگر اوقات علما و شعرا در خدمت انسان کامیاب مقاصد می
بوده اند و در مراتب مصوری برعم مقبر در مروی کسی نا
بمال بخلوف زبان و ملاحب نام انسان نوده بلکه مرآمد معاصری
حود نوده الح

The same Âdur followed by the author of the *Majma ul Fusaha* says that Sharaf was a pupil of the celebrated Amir Ghas ud Din Mansur of Shiraz (b A.H. 900 = A.D. 1494 d A.H. 948 = A.D. 1541) who is the author of the work *Ahlaq-i Mansûri* مصوری (see *Riou* p 826) and who on account of his vast learning received two honorific epithets viz Ustad ul Bashâr استاد البشر (a title also given according to a marginal note on fol 98^b of the copy of the *Haft Iqlim* No 725 in *Ethe India Office Lib Cat* to the celebrated Khawajah Nasir ud Din Tusi) and Aql-i Hadi Ashar عقل حادی حشر from the recognised scholars of the age (see *Haft Iqlim* fol 318). Some biographers are of opinion that Sharaf adopted a new style in his poetry but Âizâ says that the poet generally imitated the style of Hasan Dihâwî and quotes the following verse of Sharaf in support —

عالم حسن عجب ا
بر شعر خو بر طرز حسن میگوید

The author of the *Suhaf-i Ibrahim* on the authority of Taqi Kashî states that the poet has left about three thousand verses

placed last of all This *Gazal*, rhyming in the letter *م* is the last *Gazal* on fol 60^b of this copy

fol 3^b Haft band or the seven stanzas in imitation of the Haft band of Mulla *hâshî* (see No 114 above) in praise of *Alî*

Beginning —

السلام ای سایه حق آفتاب سرع دین الح

fol 8 Qasidas in praise of ¹*Alî* Imam Mâs. Ridâ and *Shah* Tahmasp

Beginning —

وقت آ که جان از بی جانان گردد
رور و در طلش رونه باجان گردد

fol 52^b *Gazals* in alphabetical order —

Beginning —

ای سون دیدلب ~ سحوی ما
هر دم فرود در طا آرزوی ما

The *Gazal* which is said in the preface to have been composed by *Sharaf* in his last moment begins thus on fol 60^b —

رفتم و این سراج بر خم کذا م
دلما و محسنش همه با هم کذا م

Amin Razi in his *Haft Iqlm* (*loc cit*) also quotes the above *Gazal* and says that it was composed by *Sharaf* in his last moment

fol 66 Fards or single verses arranged in alphabetical order

Beginning —

۱ ده ۱ من رمضان حفا اندس را
فره اصب ابدل ندو کر مرمائی حوس را

fol 69^b A *Qit'ah*

Beginning —

حسود اگر نکند نظم من بسد ده سود
سرف حسن که نسند او رنان مرا

fol 71^b Another *Qit'ah*

Beginning —

آن کر تو خدا فکند مارا
یا رب که نور ما نسند

fol 75^a A third Qit'ah

Beginning

گرا نا روم ، وحده صحت ، نکرده
 سه ، هو در کوف ، حرا مسروې مرو

This Qit'ah is followed by several others

fol 82^a Rubâ'is, eight in number

Beginning

اي آنکه گمان بري کرو مهورې
 ار دل حو نداری سر معدوري

fol 83^a Several short Masnawîs (in different metres) most of which are in praise of Shâh Tahmâsp.

Beginning of the first Masnawî

ندا ربي نسيه نر نور
 که ناقبال ماه سد معدور

A dîwân of Sharaf, with the same preface by Sadr-ul-Husaynî, is noticed in Sprenger, *Oude Cat*, p 567 A copy is also preserved in the Asiatic Society of Bengal

The present copy, a splendid one, is written in a beautiful Nasta'liq, within gold-ruled borders, with a minutely decorated frontispiece The first two folios in the beginning are fairly illustrated

Not dated, apparently 17th century, A D

Scribe محمد رضا المسهدي

No 239.

fol 50, lines 10, size $7\frac{1}{2} \times 5\frac{1}{2}$, $5\frac{1}{2} \times 4$

The same

A splendid old copy of the dîwân of Sharaf-i-Qazwinî, written only twelve years after the poet's death at Bâg-i-Shâhî Shîrâz, by the celebrated calligrapher 'Inâyat Ullah Shirâzî

Contents —

Gazals, in alphabetical order, beginning on fol 1^b —

اي سون ديدد ، سد مسجوي ما
 هر دم مروده در طلست آرزوي ما

1 ards or single verses beginning on fol 41^b —

۱ ۵ ۸
 ن وصال حثا اندش را
 فر ای دل ناوگر مرصای حوس را

The colophon dated A H 981 runs thus —

تمام مد دیوان مرزا مرف در بهرین و می درستان
 مسهور باغ ماهی فی دار الملک سرار کسه العبد حاتم الله
 ۹۸۱
 الکاتب السرازی سر حوہ فی مد

Some verses of Kamal Khujandi and some other poet written at the end are dated A H 983 and 984

fol 47^b and 48 are written diagonally

This valuable copy once belonging to the library of Khān Bahādur Wāris Ali Khān was presented to this Library by Khān Bahādur Asdar Ali Khān in memory of his friend the late Khān Bahādur Khudā Bakhsh Khān C I D

Written in a beautiful minute Nasta'liq within gold ruled borders with a double-page unwan and a beautifully illuminated frontispiece at the beginning

No 240

fol 81 lines 13 size 8 x 4½ 6½ x 3½

دیوان بابلول

DÎWÂN-I-BAHLÛL

The lyrical poems of Bahlûl ماه بابلول

Beginning —

ای ار اصر و دست حق کل مد خاک ما
 محرن اصرار مد خاک کل نمناک ما
 حون تظلی کرد در دل عکس الوار رحب
 حلوت دلدار مد آخر دل خمناک ما

The Gazals are of a purely religious nature and are arranged in alphabetical order

Several Bahlûls are mentioned in the *Tadkînas*, but the meagreness of their accounts does not enable us to identify this Bahlûl with any of them, but from the word *مړله* which occurs after the poet's name in the colophon of a copy of his *diwân*, dated A H. 970 = A D 1562, noticed in Rieu, II, p. 659, it can be asserted that he died before that year. A copy of the *diwân* with the same beginning, and a *Waslat Nâmâh*, in imitation of Faîd-ud-Dîn 'Attâr's *Masnawî* of the same name, ascribed also to Shaykh Bahlûl, are noticed in Sprenger, *Oude Cat*, p. 370

Written in ordinary modern Nasta'liq, within gold and coloured ruled borders, with a fairly illuminated frontispiece

Not dated, apparently 18th century.

No. 241.

fol. 252, lines 15, size $8\frac{1}{2} \times 5\frac{1}{2}$, $6\frac{3}{4} \times 3\frac{1}{4}$

ديوان بهرام

DÎWÂN-I-BAHRÂM SAQQÂ.

A copy of the *diwân* of Bahrâm Saqqâ

Bahrâm, with his poetical title Saqqâ, درويس بهرام ميّا الحارّي, was a Chagatâ'i Turk of Bukhârâ, and belonged to the *silsilah* of Hâjî Muhammad Khabûshânî, حامی محمد موسای (and not محمد حامی موسای, as Badâ'unî, vol. III, p. 253, reads), who was a disciple of the celebrated Mîr Sayyid 'Alî Hamadânî (d. A H. 786 = A D 1384) in the fourth generation. Sprenger, *Oude Cat*, p. 59, reads موسای instead of موسای, while the Society's copy of the *Haft Iqlîm*, p. 663, reads موسای. For حوسان see Wustenfeld's *Mu'jam-ul-Buldân*, vol. I, p. 243, vol. II, p. 400. See also Daulat Shâh, pp. 91, 281, and 351, and also Ethé, *India Office Lib Cat*, col. 436, No. 801. Saqqâ spent a great portion of his life in travelling and went on a pilgrimage to Mecca in A H. 945 = A D 1538. This date is expressed by the following *Qit'ah*

(found on fol 170 of this copy) which the poet composed in commemoration of the occasion —

ار طوف اولیای طارا حلی الدوام
 اندل رسد فیض بی تا من گدا
 رانجا بطوف کعبه روان م از بار
 تا در حریم محرم میل مارم التها
 آمد ندا ز م سارح این مشر
 مٹا بگو م که یا فخر انسا

According to some writers Saqqā came to India during the reign of the emperor Humayūn. The laudatory poems addressed to Akbar which are found in abundance in his diwan convince us that he received good treatment from this emperor. With some of his disciples Saqqā devoted his life for some time to giving water to travellers at Akbarābād. It is said that a descendant of his spiritual guide came to India and that Saqqā having given away to him all that he possessed set out alone for Ceylon. Some are of opinion that Saqqā died in Ceylon while according to others he died on his way to the island. The author of the *Shuhaf ı Ibrahim* says that he has seen the tomb of Saqqā at Bardawan (in Bengal). See also the *Objects of Antiquarian Interest in Bengal* p. 1 where the tomb of Saqqā in Bardawan is described as being in a fair state of preservation.

Badi'uni remarks that Saqqā collected several diwāns of his own but destroyed them himself and that even the remaining one is of no small size. The present copy of the poet's diwan consists of about four thousand verses. Taqı Auhadı had also seen a copy of the poet's diwan containing the same number of verses.

Dr Sprenger followed by Dr Ethé (*India Office Lib Cat* No 1436) places Saqqā's death in A.H. 962 = A.D. 1554 and quotes the following *tarīkh* also found on fol 171 of the present copy —

تا درد و محبت و غم آن یادگار حوہان
 رفت ار حہان فانی امروز سوی حقیقی
 خون دید این گا ان بوی وفا ندارد
 آن سرو قد مورون فردوس کرد ماوا
 آن گل حوریں چمن رفت بوسد مس و تارنج
 گریان مٹا — مٹا — این باع ماند بی ما

Dr. Sprenger is, however, of opinion that the above Qit'ah was composed by a different person than Saqqâ to express the date of the poet's death, but the sense of the Qit'ah makes it clear that Saqqâ himself composed it to record the date of death of some of his relatives or friends. Again, the date 962 is evidently too early. Besides the fact that Badâ'unî enumerates Saqqâ among the poets of Akbar's reign (A H 963-1014 = A D 1555-1605), the poet himself says on fol 242^b of his *diwân* that he used to attend the court of Akbar and received numerous favours from the emperor:

من و درویش را نا سهریاری
 در ایام و ن افناد کاری
 خدمت ، فرموده ساهی سرمراری
 همانون طلعتی مسکن نواری
 سہ ساهی کہ بود انعام او عام
 حلال الدین محمد اکبرش نام
 مرا بر آستان او گذر بود
 برآمد ، سوی من او را اطر بود
 نہ تعب اگرہ مرل بود اورا
 مراد ار تعب حاصل بود اورا
 برای نای تعب ناساهی ،
 نام دہلی آمد دین ساهی

Again, the poet in some of his *Masnawîs* on fol 226^b, 229^b, etc., says that he composed them in A H 966 = A D 1558
 fol 226^b

نہ صد و شصت و شصت ، و منس نماہ سور
 آمد ار خدمت ، نام ما بطہور

Again, on fol 229^a

نہ صد و شصت و شصت ار ہجرت ، کہ بود
 ساهد معنی ندستان رو نمود

From the above lines we can fairly conclude that Saqqâ was alive in A H 966 (A D 1558)

Again in the following lines on fol 229 we are distinctly told that the poet died in A H 940 = A D 1562 —

بهرام که بود مهره در مشکای — بی حمله و زور
 بود عالم علم دسی و دلبای — با خوانده مسی
 در له صد و هشتاد و نوبت از عالم — در کسور (s c)
 رد حبه اس بر در نکای — معد واصل حق

For notices on Saqqas life see Taqī Aḥḥādī fol 309^b Riyāḍ ush Shu'arā fol 176 Makḥḥẓan ul Garāib fol 347^b Safinat ul Anḥiyā (Ethi Bodl Lib Cat col 218 No 221) Nafat ul Afkar p 216 Suhuf Ibrāhīm fol 423^b Sprenger Oudo Cat pp 50 78 559 and 560 See also Ethi India Office Lib Cat No 1436 where a copy of the poet's diwan is mentioned

Contents of the diwan —

Gazals in the alphabetical order except the first two

fol 1^b Beginning of the initial Gazal as in No 365 of the Asiatic Society of Bengal (see Sprenger Oudo Cat p 560) and Ethi India Office Lib Cat No 1436 —

با ر سر کرده نراه طلسم حیرانم
 که من مطره کجا و هوس حیرانم

The first alphabetical Gazal begins thus, —

در آنسه روی تو دیدم هویدا
 صری که نهان بود نشد من و عالمی

The initial alphabetical Gazal mentioned in Ethi India Office Lib Cat (*loc cit*) and beginning with the line—

الا نا انہا السافی بده آن ناده حیرا الح

is the second of the alphabetical Gazals in this copy

fol 104 An Arabic Gazal

Beginning —

مسئل الله مانی نا - بی
 تعالی الله اسرف ما اصسی

fol 158^b Musaddasât.

Beginning

السلام اي روضه ا ، بر اهل دين دار السلام
حاجه بانوا كوه كويد ، بود بب ، الحرام

Compare Ethé, Indian Office Lib Cat (*loc cit*).

fol 161^a. Another series of Musaddasât

Beginning —

السلام اي كسبه 'مظلوم در راه خدا
نور هم محطاي ارام جان مرتضا

fol 163^b Mukhammasât

Beginning

خدا را بر من مسكين نه حسا اي مه عالم
كه مند حال دلم ار زك ، تو آسمه و درهم

fol 164^a Another series of Mukhammasât

Beginning —

حسن تو آتسب ، كه سر در نهان رده
نور رح تو حاحه بصورت اران رده

fol 165^a A third series of Mukhammasât

Beginning —

اي دريغا ر هم مرك امان نايستي
رندكي نهر هم مسيران نايستي

fol 166^a Qit'as, most of which express the dates of death of several distinguished persons, *e g*, Shâh Qâsim, Qâsim Anwâr, Shaykh Jalâl, Khwâjah Mîrak, Mullâ Ahmadi, Shâh Burhân, and of several others

Beginning of the first Qit'ah —

وما حودس ؛ دلا در جهان بي ساد
گذرر عالم فاني براي ملك بها

fol 173^a Faids or single verses

Beginning —

حبست بها كمال نه رايي
دمدم ناقة را يحي رايي

fol 173 Ruba is arranged in the alphabetical order

Beginning —

ای گ، ا عیان از رحمت الوارهدا
نگذار که نسیم مه رویت بخدا

fol 185^b Tarji bands

Beginning —

ما ناطق مروح کفاسم
آه ر کلام کسریاسم

The burden runs thus —

بودیم تروح قدس همدم
نیش از ابر وجود آدم

fol 190 Another series of Tarji bands

Beginning —

با ای مونس دلهای ترخم
که سد حال دل ما بی تو درهم

The burden runs thus —

تویی خون مهر از هر دره بخدا
ر مهرت در صحر دره سودا

fol 196 A third series of Tarji bands

Beginning —

ای صبا تو کو بهانه آن یار را
خاره سازد دل سمار را

The burden runs thus —

کفر کافر را و دین دیدار را
دره درد دل عطار را

fol 197 A fourth series of Tarji bands

Beginning —

آنها که ربوده لثاند
اره بی خویشی خداند

The burden runs thus

حامل مسوار وجود آدم
می ناس همسه حاضر دم

fol 201^a. A fifth series of Tarjī'bands

Beginning —

ای ارل بودی اند نکران
آخر به راول دکران

The burden runs thus —

من اگر نا وجود تو نه یکبست الح

fol 203^a Another series of Tarjī'bands

Beginning

ای نه علم آمده ر ما برتر الح

The burden runs thus

اب لا انه احما هو
هو هو لا اله الا هو

fol 204^a Qasidas, six in number

Beginning of the first Qasidah

دوس این ندا نکوس من آمد دم صحر
کای بی سر قسای تو می گوید این قدر

fol 201 Masnawīs, nine in number In the first three Masnawīs the poet describes the terms حلواگری and دوری, معانی
The seventh is the موعی نامه mentioned in Sprenger, Oude Cat (*loc cit*) The remaining five are mostly in praise of the emperor Akbar

Beginning of the first Masnawī

کریم کارسارا کردگارا
رسمه مسعرا بروردگارا

fol 294^a Another series of Tarjī'bands

Beginning —

ای بی میرار همه کار
دیگر بعدا مکن توانکار

The burden runs thus —

از چهل مکن ترصم اسناد
صد لعب حق تراقصی ناد

Written in an ordinary Nasta'liq within coloured borders fol 1^b
has been supplied in a later hand

Dated the 7th Ramadan A H 1043

No 242

fol 89 lines 14-16 size $9\frac{1}{4} \times 5\frac{3}{4}$ 7×4

The same

A smaller copy of Saqqas diwān containing Gazals in the alphabetical order except the first two and a few Mukhammasat Fards Qit'as and Ruba'is

Beginning of the Gazals as in the preceding copy —

پا ر سر کرده نراه من حوائم الح

Written in ordinary Nasta'liq

Not dated apparently beginning of the 18th century

No 243

fol 51 lines 13 size $8\frac{1}{2} \times 6$ $6 \times 3\frac{1}{2}$

دیوان مایلی

DÎWÂN-I MAYLÎ

Mirza Muhammad Qulî poetically known as Maylî میرزا محمد قلی was according to Bada'unî vol iii p 329 and other reliable authorities a native of Herat and is therefore better known as Maylî Harawî. But the author of the *Atash Kadah* p 34 says that the poet was born and grew up in Maḥḥad. He belonged to

the Qızılbaş sect of the Turks. In his early life Maylî found a benevolent master in Sultân Ibrâhîm Mîrzâ (grandson of Shâh Ismâ'îl Safawî), a prince of great literary taste, whose learned society afforded the poet an easy chance of improving and cultivating his poetical talents. After the death of this prince, Maylî came to India in A H 979 = A D 1571. See *Yad-i-Baydâ*, fol 206, *Nafâ'is-ul-Ma'âşî* (Spienger, *Oude Cat*, p 54), and *Nashtar-i-'Ishq*, fol 1678. Taqî Kâshî (Spienger, *Oude Cat*, p 43), however, gives a later date, viz, A H 933 = A D 1575, and erroneously says that the poet died on the road Badâ'unî (*loc cit*), who gives Maylî a very high position among the poets of the close of the 16th century, says that Maylî stayed in India for many years with Sayyid Naurang Khân, d A H 1002 = A D 1593 (son of Qutb-ud-Dîn Khân, an Amîr of 5000 in the reign of Akbar), and that owing to some ill-feeling the poet was subsequently poisoned at the Sayyid's order and died in Mâlwah. The same Badâ'unî says that, the poet wrote several Qasidas in praise of this Sayyid Naurang Khân.

Some biographers relate that, with the object of getting an access to the court of Akbar, Maylî composed a beautiful Qasidah in praise of the emperor, but it so happened that Gazâlî Mashhadî (d A H 980 = A D 1572) somehow or other obtained a copy of this Qasidah, and having added about thirty-two verses of his own he presented the poem in his own name to the emperor. Maylî, unaware of the trick, recited the poem in presence of Akbar, and to his utter humiliation was accused of having stolen the poem of Gazâlî. But we can hardly believe the story, since we know that Gazâlî was the first of the four poets who received the title of *ملك الشعرا* during the reigns of the Timuride sovereigns of India, and as such enjoyed a wider reputation than Maylî.

However, Maylî is reckoned among the best poets of the latter half of the 16th century, and is said to have held poetical discourses with Khwâjah Husayn Sanâ'î, Gazâlî, Wahshî, Walî of *Dasht-i-Bayâd*, and others. Taqî Auhadî says that he possessed a collection of Maylî's Qasidas and Tarkîb-bands numbering about two thousand and five hundred verses, and that he also repeatedly saw the same number of verses of the poet's Gazals.

The authors of the *Yad-i-Baydâ* and the *Nashtar-i-'Ishq* place the poet's death in A H 983 = A D 1575. Wâlih and a few others, agreeing with the authors of the *Yad-i-Baydâ* and the *Nashtar-i-'Ishq*, say that Maylî's corpse was taken from Mâlwah to Mashhad and buried there, but Badâ'unî (*loc cit*) and other earlier biographers do not say anything in support of this statement.

For notices on the poet's life see, besides the references given above, Taqî Auhadî, fol 731^a, *Riyâd-ush-Shu'arâ*, fol 398^a, *Atash Kadah*, p 34; *Khulâsat-ul-Afkâi*, fol 192^a, etc., etc.

Copies of Maylis diwan are mentioned in Sprenger Oudo Cat
p 497 Bibliotheca Sprenger No 1461 Rien n p 666^b etc

Contents of the diwan —

fol 1^b Gazals arranged in the alphabetical order

Beginning —

مسم و دل فکاري بتومي مسارم اورا
بچه کار خواهد آمد که نکاهدارم اورا

fol 49 Tards or single verses

Beginning —

اگرچه غیر برصل تو سرفراز بود
نایی حوسم که وصال آرزو گذار بود

fol 50 Rubais

Beginning —

ارمسي مي زلف تو برتاب نباد
در آئس مي لعل تويي آب نباد
حسن تو را نگاه هوس آلود
حون مجلس برهم رده اسام نباد

Some Gazals in the same hand are written on the margins

Written in a clear Nastaliq

Not dated apparently 19th century

No 244

fol 51 lines 14 size 8½ × ۷ 6½ × 3½

دیوان شحری رازی

DÎWÂN-I-HIJRÎ-RÂZÎ

The lyrical poems of Khwajah Muhammad Sharif Hijri

Khwajah Muhammad Sharif Hijri of Ray خواجه محمد شریف رازی better known as Hijri Razi was the paternal uncle of the celebrated Amin Ahmad Pazi the author of the well known work Haft Iqlim quoted very often in this catalogue His son Khwajah

Giyâs-ud-Dîn Muhammad, better known as I'timad-ud-Daulah, was the father of Jahângîr's wife Nur Jahân, and the famous Wazir of the emperor. Another of his sons, Khwâjah Muhammad Tahir, with the Takhallus Wasli, was well versed in poetry. Taqî Auhadî says that he saw Wasli and his son Khwâjah Muhammad Sadiq in Âgrah in A.H. 1004 = A.D. 1595, but this date is evidently a bad reading for 1024, as Taqî came to India in A.H. 1015 = A.D. 1606, and composed his 'Urafât between A.H. 1022 and 1024 = A.D. 1613 and 1615. Hiyri's brother Khwâjah Mirzâ Ahmad was in great favour with Shâh Tahmâsp, and was the *کلاسر* (or mayor) of Ray. Another of his brothers, Khwâjah Khwâjagî, was also well versed in poetry, and addressed a Rubâ'î to Muhammad Khan Shâraf Uglî Taklu, who became the governor of Khmâsîn in A.H. 911 = A.D. 1534. Hiyri's nephew, Khwâjah 'Abd-ur-Ridâ, was also a poet and good tankh writer. Hiyri, on his father's death, went to Khmâsîn and became the Wazir of the aforesaid governor Muhammad Khan Shâraf Uglî Taklu, on whose death the poet served the governor's son in the same capacity. After the death of Muhammad Khan's son, Hiyri entered the service of Shâh Tahmâsp, first for seven years as Wazir of Yazd, Abiquh, etc., and subsequently as Wazir of Isfahan. According to Hâshî Hiyri was a nephew of the celebrated poet Umîdî. See Sprenger, *Onde Cat*, p. 87.

Maulânâ Dammî, of Isfahan, the well-known court poet of Shâh Tahmâsp Safawî and a contemporary of Hiyri, gives the date of the poet's death as A.H. 984 = A.D. 1576 in the following chronogram—

کردید یکی کم ر ملاد ورا

that is, one to be deducted from the numerical value of *ملاد ورا* which is 985

This Hiyri of Ray must not be confounded with another poet of the same age and with the same Takhallus. The latter, according to Safinah (Ethé, *Bodl Lib Cat*, col. 217, No. 189), belonged to Faigânah and was a court poet of the emperor Akbar, and most probably is identical with the Hiyri mentioned by Badâ'unî, vol. iii, p. 386, as a descendant of the famous Ahmad-i-Jâm Nânaqî.

Notices on the life of Hiyri Râzî will be found in *Haft Iqlîm*, fol. 297^a, Taqî Auhadî, fol. 800^a, *Majma'-un-Nafâ'is*, vol. i, fol. 538^a, *Riyâd-ush-Shu'arâ*, fol. 469^a, *Makhzan-ul-Garâ'ib*, fol. 1017, *Âtash Kadah* (Ethé, *Bodl Lib Cat*, col. 279, No. 461, where the poet is said to have died in Yazd), *Nashat-i-Ishq* fol. 2050, etc. See also Ethé, *India Office Lib Cat*, No. 1440, where a copy of the poet's *diwân* is mentioned.

Contents of the *diwân* —

fol. 1^b Haft-band or seven stanzas in praise of 'Alî, an imitation of the Haft-band of Maulânâ Hasan Kâshî (see No. 114 above)

Beginning as in F the India Office Lib Cat No 1440 —

السلام ای نرو مهرت خراج راه دین
آفتاب مطلع انسان امیر التومس

The Haft band is followed by Qasidas some of which are in praise of Shah Tahmasp

Beginning—

مهرتد موکت نو روز بصره خاه و حلال
مهرود سوي حين مرده زمان يك سال

fol 11^b Tarkib-band Musaddas in the form of واسوح

Beginning —

ای صوح حقا بسه عا حد توان کرد
ارار من بی سروتا حد توان کرد
حون در حکمر اهل وفا حد توان کرد
مصد دل آررده ما حد توان کرد
حور و مسم ای حسوه بنا حد توان کرد
انها ناسیران بلا حد توان کرد
نا حد بنا بر سر نداد بران بود
تا حد تعبایکی ما حد توان بود

fol 18^b Gazals in alphabetical order

Beginning as in E the India Office Lib Cat No 1440 —

ای در زمان نسکر عطائب زمان ما
در ح... بر ر گوهر مسکوب دهان ما

fol 21 Ruba is twenty seven in number

Beginning as in E the India Office Lib Cat loc cit —

راهد که نیاز و روره اس حادث و حوسب
مبحواره که دمسگر او حام و مسوسب
آن کرده مدام نکه بر طاعت حوسب
ای مسطر مر... ار حالت دوسب

It will be seen that the contents of this copy closely agree with those of the India Office Lib copy

Folios at the bottom are damaged and pasted over with paper

Written in a clear Nasta'liq

Not dated, apparently 17th century.

No. 245

foli 273, lines 13, size $10\frac{1}{4} \times 6$, $6\frac{1}{2} \times 3\frac{1}{2}$

کلیات، وحشی

KULLIYÂT-I-WAHSHÎ.

The collected works of Maulânâ Wahshî

Maulânâ Kamâl-ud-Dîn Wahshî، مولانا کمال الدین وحشی، was born in Bâfiq in Kirmân, but as he came to Yazd in boyhood and spent there almost his whole life he is known as Wahshî Yazdî, and this is the reason that Amîn Râzî, in his *Haft Iqlîm*, places the poet under the heading Yazd. Some biographers say that Wahshî and his younger brother Mu'âdî Bâfiqî were the pupils of the celebrated Maulânâ Sharaf-ud-Dîn 'Alî Bâfiqî, the author of the well-known work *Zafar Nâmah* (completed in A.H. 828 = A.D. 1424), but this statement seems to be erroneous, as Maulânâ Sharaf-ud-Dîn died in A.H. 858 = A.D. 1454, that is, before Wahshî's birth. Wahshî imitated the style of Bâbâ Figânî, and is said to have surpassed his contemporaries chiefly in Gazals and Masnawîs. Taqî Auhadî (a contemporary biographer of Wahshî) holds a very high opinion of the poet.

In comparing the poet with the distinguished Muhtashim of the same age, Taqî Auhadî remarks thus

وقتی که مولانا محتشم با ساعی قاف، تا قاف، کره بود
او (وحشی) در برابر برآمد و طرر بوی در عرصه آورد هم در زمان
هم، او طرر اورا مسح کرد ابد

He further states that at first he imitated Wahshî, specially in Gazals, and that he collected a kulliyât of the poet containing nine thousand verses consisting of Qasidas, Gazals, Tarjî'bands, Taikib-bands, Qit'as, Rubâ'is and three Masnawîs, viz, *Nâzir-u-Mauzûi*, *Khuld-i-Barîn* and

Tarhad u Shuun the latter of which he adds though very popular has been left incomplete by the poet and contains one thousand one hundred and fifty verses

Taqi gives the date of Wahshi's death as A.H. 991 = A.D. 1583 in the following versified chronogram —

خوسر مسانه وحسي ناده نوسد ار حم و حدب
روان مد روح ناك او نه مسي سوي جلس
من ار سر مغان تاريخ موت او طلب كردم
نكته ۵ ناريس وفات وحسي مسكن

The above date of the poet's death is also given by the author of the *Mir at ul Alam* who quotes the following chronogram in support —

نيل كلزار معي نسه لب

For notices on the poet's life see *Haft Iqlim* fol 53 *Taqi Anhad* fol 789; *Âlam Aray Ahbasi* fol 80 *Majma'un Nafais* vol II fol 528 *Riyad ush Shu'ara* fol 442^b *Khulasat ul Afkar* fol 212^b *Âtash Kadah* p 167 *Makhzan ul Gharib* fol 955 *Taqi Kashf* (Sprenger Oude Cat p 35) *Nahtar: Ishq* fol 1936 *Majma ul Fusaha* vol II p 51

Other copies of the *Kulliyat* are described in *Rien II* p 663 & *Flugel I* pp 576 and 571 *Sprenger Oude Cat* pp 586 and 587 *Ethe India Office Lib Cat* No 1444 See also *Ethe Bodl Lib Cat* Nos 1039-1042 1209 4 and col 769 *W Pertsch Berlin Cat* p 60 No 6 p 98 No 2 p 711 No 3 and p 898

Contents of the diwan —

I

fol 1^b *Cazals* in the alphabetical order

Beginning as in *Ethe India Office Lib Cat* (*loc cit*)

اي ار تو صرح ۵ بدون روي درد ما
ما را درد ۵ و خارج درد ما

II

fol 8^b *Tarjū bands* resembling the *نامه* *سافي* in *Ethe India Office Lib Cat* (*loc cit*)

Beginning —

سافي نده آن ناده كه اكسر وجودست
سوسده آلايس هر بود و نبودست

The burden runs thus —

ما کونه بسسان حرا نا ، السسم
تا بوي مئي هس ، درين مېکده مسسم

III

fol 92^a Marâsî, or elegies on the death of Shâh Tahmâsp, the poet's brother Muiâdî, and others, in the form of Tarkîb-bands

ار نه رو حاك سبه كردون برون ماه كرد
مسعل هورسد را كردون حرا بر كاه كرد

IV.

fol 94^a A series of Tarkîb-bands Each stanza consists of three couplets having the same Radîf and Qâfiyah in all the six hemistiches, and is separated by an isolated verse with a different Radîf and Qâfiyah

Beginning

اي گل تاره كه بوي ز وفا نسب ، ترا
هرار مر رس خار نه ما نسب ، ترا
رحم بر بلبل بي ترك و نوا نسب ، ترا
الغايي نامبران بلا نسب ترا
ما امير هم و اصلا هم ما نمك ، ترا
نا امبران بلا رحم حرا نسب ، ترا
فارع از حارس همك نبي نايد بود
حان من اين همه ناك نبي نايد بود

V

fol 96^b Another series of Tarkîb-bands in the form of Musaddas
Beginning

دوستان مروح بريسيابي من گوس كسد
دامنان هم بهايي من گوس كسد
گهگوي من و نه راني من گوس كسد
نه بي مر و ساماني من گوس كسد

سرح این آتش خالصور نگشتن ناکی
 سوستم سوستم این سوز بهشتن ناکی

VI

fol 99^v Ruba'is

Beginning —

یارب که بهات جاودانی بادا
 کامت باد و کامرانی بادا

VII

fol 104^v Qasidas in praise of the Imams of Shāh Tahmasp Mir Ghas ud Din (a descendant of the celebrated Sayyid Nemat Ullah Wali) Shāh Khulil Ullah and several other persons

Beginning —

راحت اگر بایست ملوک عتقا
 صفت از انا بجز سرفراز انا طلب

VIII

fol 171 Qit'as in praise of the above-named persons, satires, elegies and chronograms expressing the dates of Shāh Tahmasp's death, the accession of Shāh Ismail and other contemporary events

Beginning of the first Qit'ah —

زهی اراده تو لایب قضا و قدر
 ساره امر ترا تابع و فلک مشاعر

IX

A series of Masnawis in praise of Shāh Tahmasp Mir Miran and others including also some satires

Beginning of the first Masnawī —

ای طغر در رکاب دولت تو
 مخوان فتح و نصرت تو

X.

fol 217^a

حلد بریں

KHULD-I-BARÎN.

A Masnawî in imitation of the Makhzan-ul-Asîâr of Nizâmî, of which Walishî speaks highly on fol 218^a

Beginning

حامہ برآورد صدای صریر
بلبلی از حلد بریں رد و صر

The poet gives the name of the poem in the above verse
It has been edited by W Nassau Lees, Calcutta, 1861

XI

fol 237^b

فرهاد و سرین

FARHÂD-U-SHÎRÎN.

The love-story of Farhâd and Shîrîn, in the metric of Nizâmî's Khusiâf-u-Shîrîn It is incorrectly styled سرور و سرین in Hâj Khalî, vol iii, p 138, and in G Flugel (*loc. cit*).

Beginning —

الهی مسه ده آس افروز
دران سببه دلی وان دل همه شور

Comp Bodl Lib Cat (*loc cit*) and W Pertsch, Berlin Cat (*loc cit*)
Lithographed, Calcutta, A H 1249, Bombay, A H. 1265, and Tehrân, A H 1270

According to Taqî Auhadî, as mentioned above, the poem is incomplete and consists of one thousand one hundred and fifty verses

The Masnawî poem باطر و مساور, Nâzû-u-Manzû (see the following No), is wanting in this copy of the Kulliyât

Written in clear Nasta'liq, within gold and coloured ruled borders, with two illuminated frontispieces on foll 217^a and 237^b Spaces for headings are left blank throughout

On fol 103^b, at the end of the Rubâ'is, the MS is dated Sunday, the 20th Muharram, A H 1050

Scribe محمود کاد ، دهلوی

No 246

fol 208 lines 12 size $9\frac{1}{2} \times 6\frac{1}{2} \times 2\frac{1}{2}$

The same.

Another copy of Wahshī's kulliyat smaller than the preceding one
Contents —

I

fol 1^b Qasidas without any alphabetical order
Beginning —

کسی - ح سود در سراچه اندک
که تا جو مهر مجرد کشد ز عالم پاک

Several Qasidas including the usual initial one are wanting in this copy. The Qasidas are followed by some Ma'nawis mostly in praise of Shāh Tahmasp, Giyas ud Din and others. The last Masnawi a short one is styled فی الصار نامه and begins thus on fol 21^b —

جون از مسهر خسرو مساره
بر حرم ره بآسه حناری سدم سوار

II

fol 28^b Gazals arranged in the alphabetical order
Beginning as in the preceding copy —

ای از تو مرج کسته نشون روی رود ما ال

The Gazals are followed by the Rubais only three in number

III

fol 71^b

خلد برین

KHULD I BARĪN

Beginning as in the preceding copy —

خامه برآورد صدای صریر ال

The Masnawī here is divided into eleven Raudas each of which is styled as روصه من سلد برین four Ilkayats and a سائمه or epilogue

IV

fol. 100^b.

مرهاد و منبرین

Styléd here as *مرهاد* سرین

Beginning as usual

الهی منبۀ ده آتس امرور الح

V

fol 154^b

ناطر و مناور

NÂZIR-U-MANZÛR.

The love-story of Nâzır and Manzâr

Beginning

زهی نام تو سر دیوان هستی
 ترا بر همه هستی بسند هستی

On fol 207^b the poet gives the date of completion of the poem,
 A H 966 = A D 1558, in the following lines

کسی ک نام دور اندیشه حواد
 اگر تاریخ تسببش بداند
 نماید رخ لوب می تسبب
 که با منس نامندیش تاریخ تسبب
 نداند گر بدین قانون که سد دکر
 بحوید ار همه اساء ، بر فکر

The date can be obtained by doubling 30 five times and adding 6 to it, or by summing up the numerical value of the words
 "همه اساء ، بر فکر"

The above *târîkh* is quoted in Rieu (*loc cit*) and also noticed in
 W Pertsch, Berlin Cat, p 723, No 4

Each section of the MS. begins with an illuminated frontispiece and
 a double page 'Unwân

Written in a clear minute Nasta'liq within gold and coloured ruled
 borders

Not dated Apparently beginning of the sixteenth century

Several seals of the last King of Oude are fixed on the fly leaf at the beginning

No. 247

fol 124 lines 1^a size 9 × 5 6 × 3

The same

A copy of the diwan of Wahshī containing the Ġazals and Qasidas only

fol 1^b Ġazals beginning —

ساکن گلشن سدم تا صاف کردم ا را
دادم ا را خاکسار گلشن صفا آید را

fol 69^b Qasidas beginning as in the above copy —

کسی • ح سود در سراجه املک الح

Written in ordinary Nasta'liq

Not dated apparently 17th century

No 248

fol 12 lines centre column 25 marginal column 44
size 9 × 5½ 8 × 4

اسحاب ا ر عرلاب ملا و ح

A selection from the Ġazals of Wahshī

Beginning —

ارگاه کهرتا نکربرد ر ص ما
حصر بجای ترک برارد در ص ما

The Ġazals are arranged in the alphabetical order

The usual initial *Gazal*, viz -

ای ار تو بجرح کسه بختون روی زرد ما الح

is placed fourth in this copy

Written in ordinary small *Nasta'liq*

Not dated, apparently 18th century.

No. 249.

fol 56, lines 14; size 9 × 6, 5½ × 3½.

دیوان ارسلان

DÎWÂN-I-ARSLÂN.

A rare and beautiful copy of the *diwân* of Qâsim Arslân قاسم ارسلان

Badâ'unî, vol iii, p 178, says that Qâsim's father claimed his descent from Arslân Jâdîb, a distinguished noble of the court of Mahmâd of Gaznî, hence the poet adopted the takhallus Arslân. Qâsim was originally born in Tûs, but he flourished in Mâwarâ-un-Nahr. He came to India in the reign of the emperor Akbar, poems in whose praise are found in abundance in the poet's *diwân*. Besides being an eminent poet, Qâsim was an expert chronogrammatist and a fine calligrapher. He died in A H 995 = A D 1586, at the time when Akbar was staying at Lâhûr.

For notices on the poet's life see Haft Iqlîm, fol. 214^a, Taqî Auhadî, fol 111^a, Majma'-un-Nafâ'is, vol i., fol 10^a, Riyâd-ush-Shu'arâ, fol 29^b, Nashtai-i-'Ishq, fol. 137, Suhuf-i-Ibrâhîm, fol 52^a, etc.

Contents of the *diwân* —

fol 1^b A short Masnawî in praise of God

Beginning —

هزار حمد بادشاه اس و حان

نه که بسم الله آرم بر زبان

The above line is quoted by Dr Sprenger in his *Oudû Cat.*, p 337, as the beginning of *Qasidas*

fol 2^a A *Qasidah* in praise of the Imâm Âlî Mûsî in answer to a *Qasidah* of Gazâlî Mashhadî (b A H 936 = A D 1529, d A H 980 = A D 1572), a friend of the poet

Beginning —

ای حرمی که درو ملک دل افتاد
حرم کما بحراب نور مایل افساد

fol 3 Three Qasidas in praise of Akbar

Beginning of the first Qasida —

جون تراورد از کویان امی سر آفتاب
ماه روس دید و کعبه اله اکبر آفتاب

fol 5^b A Masnawi likewise in praise of Akbar

Beginning —

ای سرور معدلت را نادمه
نادمهان در رکاب خاک راه

fol 6 Gazals arranged in the alphabetical order

Beginning as in Sprenger Oude Cat (*loc cit*) —

سامی ر عکس می سده روس صبر ما
حامی بده که عارف حا بر ما

Of the list two poems (on fol 39) with which the Gazals break off abruptly the first is in praise of Imam Husayn and the second in praise of the celebrated Khwajah Mu'in ud Din Qasbi which is said to have been recited by the poet on the saint's tomb at Ajmer

fol 39^b A short Masnawi in praise of the mountain at Ajmer

Beginning —

رهی کوه احمر حیرت
مقام سر مستعدان

After the above Masnawi the usual order of the Gazals is resumed

fol 49^a A few Qit'as and Rubais

fol 49^b—51 Chronograms expressing the dates of birth of the Princes Sultan Salim Shah Murad and Daniyal of the conquest of Bengal the completion of the Bangali Mahal the conquest of Gujarat and other contemporary events

fol 51^b Fards or single verses

Beginning —

سامی بنا که نک نفس از غم موم خلاص
امی بده که از غم عالم موم خلاص

fol 53^b Rubâ'is, altogether thirty in number.

Beginning —

حز ناده لعل آن بری و من مظل
 این سرخوسى ار ناده بحس مظل
 لعل او محوار ناده نا ،
 حاصب آ ، حصرز آتس مظل

Some Rubâ'is are in answer to Lisânî

About ten Gazals, written in a bolder hand, are found on the margins of folios 12^a, 13^a, 19^a, 20^a, 22^a, 23^a, 32^a, 34^a and 35^a.

This splendid copy, with a faded double-page 'unwân and a frontispiece at the beginning, is written in a very beautiful minute Nasta'liq, within gold and coloured ruled borders, by some learned scribe

Not dated, apparently 17th century

No 250.

fol 125, lines 14, size 8 × 5½, 5 × 3

دیوان سنائی

DÎWÂN-I-SANÂ'Î.

A slightly defective copy of the dîwân of Sanâ'î. Khwâjah Husayn Sanâ'î, حواجه حسن سنائی المصهدى, was a native of Mashhad. H. Kh. III, p. 269, calls the poet حواجه حسن سنائی. Mr Bloehmann, Â'in-i-Akbarî, p. 563, on the authority of the poet's statement in his dîwân, says that Sanâ'î was the son of Giyâs-ud-Dîn Muhammad of Mashhad, and adds that the *o* of the Âtash Kadah is a bad reading for *o*. In his early life he found a benevolent patron in Sultân Ibrâhîm Mirzâ, with the takhallus Jâhî (d. A.H. 979 = A.D. 1571), son of Bahîâm Mirzâ Safawî (d. A.H. 956 = A.D. 1549), and grandson of Shâh Ismâ'îl Safawî (A.H. 909-930 = A.D. 1503-1523). Prince Ibrâhîm who was himself an accomplished scholar, took great interest in Sanâ'î's education. Subsequently the poet came to India during the reign of Akbar, became the teacher and friend of the celebrated Faydî, and received great favours from the emperor. Here he is said to have held

poetical discourses with Gazali Mashhadī (d. A.H. 980 = A.D. 1572) Urfi and other distinguished poets of the emperor's court. Among the later poets Sana'i occupies a high position and enjoys a good reputation. But Bada'uni vol. iii p. 208 who makes a few disparaging remarks on the compositions of the poet says that before Sana'i came to India he was reckoned here as a master poet and his poems were held in high estimation by the eminent scholars and the learned poets of India but that soon after his arrival he became a mark for various kinds of criticism and lost all his reputation. Besides the diwan the poet has also left a Ma'nawī called امسکندر نامه, Iskandar Namah (see below).

According to the best authorities Sana'i died in A.H. 996 = A.D. 1587 a date which is expressed by the words مسنور لبك, found in the Hamushah Bahar (Sprenger Oude Cat. p. 120). Mr. Blochmann in his translation of the Āmī Akbarī p. 63 note 2 gives a wrong date of the poet's death A.H. 1000 = A.D. 1591.

Notices on the poet's life will be found in Haft Iqlīm fol. 224 Taqī Auliādī fol. 173 Riyād ul-Shu'arā fol. 75 Atash Kadah Mukhazan ul-Gharīb fol. 132 Khulasat ul-Kalam vol. i fol. 123^b Na'htar: Ishq fol. 360 Āmī Akbarī vol. i p. 24, etc. See also Sprenger Oude Cat. pp. 43 57 120 and 578 Ethé Bodl. Lib. Cat. Nos. 1045 and 1046 W. Pertsch Berlin Cat. pp. 57 No. 4 722 No. 2 and 899-900 Ricu Suppl. No. 309 Ethé India Office Lib. Cat. Nos. 1449-50.

Contents of the diwan —

fol. 1^b Qasidas in the alphabetical order in praise of the Imams of Shah Tahmasp Akbar Khan Khānān and others.

Beginning as in most copies —

در روم حسن و ناز
خبره بطور رسم عسره برك حشا

fol. 89^b Gazals likewise in the alphabetical order.

Beginning as in Ethé Bodl. Lib. and Ethé India Office Lib. Cats —

والدي نه م از بر خود اي سر مرا
صد خار حسرت است ازین در حكر مرا

fol. 105 A Masnawī

The beginning of this Masnawī is wanting here and it opens thus —

كربا تساي حاتم نه
غم فاس و درد نهانم نه سب

The line—

دا دل به سعادۀ اهل راز
نکس خام معنی صورت ، گدار

quoted as the beginning of the Masnawî by this Šanâ'î, is found here on fol 118^a

This Masnawî is identical with the *امسکدر نامه*, or the poetical account of the heroic deeds of Akbar, which Šanâ'î dedicated to the emperor Akbar, two copies of which are noticed in Ethé, *Bibl Lib Cat*, Nos 1048 and 1049. This Masnawî is called *نوع ارم* by Dr Sprenger in his Catalogue, p 579, and *مسد امسکدر* on p 120

Written in a beautiful Nasta'liq within ruled borders
Not dated. Apparently 17th century

No. 251.

fol 93, lines 15, size $8 \times 1\frac{1}{2}$, $5\frac{3}{4} \times 3$

عزلیات ، مستم

GAZALIYÂT-I-MUHTASHAM.

The lyrical poems of Muhtasham Kâshî, arranged in the alphabetical order

Beginning —

ای کوهر تام تو تاج سر دیوانها
دگر تو به د و وان ارایس و وانها

Maulânâ Muhtasham, مولانا محسن کاشی, was a native of Kâshân. He was the teacher and friend of the well-known tadkîrah-writer Maulânâ Taqî-ud-Dîn Muhammad al-Husaynî, better known as Taqî-ud-Dîn (or simply Taqî) Kâshî (A.H. 1016 = A.D. 1607), who collected and prepared the poet's diwân (see Rieu, II, p 665). Muhtasham was one of the most distinguished poets of Persia, and enjoyed unparalleled fame during the reigns of the three successive sovereigns, Shâh Tahmâsp Safawî I (A.H. 930-984 = A.D. 1523-1576), Shâh Ismâ'il II (A.H. 984-985 = A.D. 1576-1577) and Sultân Muhammad Khudâ Rândah (A.H. 985-996 = A.D. 1577-1587). Besides being an

eminent poet he was an expert chronogrammatist and master of muammas or enigmas. He composed a long Qaṣīdah on the accession of Shāh Ismāʿīl Safawī to the throne of Iṣfahān and each hemistich of this Qaṣīdah contains a chronogram for the year Aḥ 984 = A.D. 1576. He is also distinguished for the laudatory poems which he addressed to the Imams and his well known marṣiyah or elegy (see the following No.) on the sad death of the two Imams Hasan and Husayn has immortalized his name. The author of the *Ālm al-Aḥḥādī*, fol. 78^b relates that on one occasion the poet sent two Qasidas from Kāshān in praise of Shāh Jahāngīr and his daughter Parī Khānum but as this monarch had become very religious in his old age he desired that praise should be lavished only upon great men like Ali and other Imams, and not upon an ordinary man like him. The poet did so to the satisfaction of Jahāngīr and received great favours from the monarch.

A copy of Muḥtaṣam's diwān with the preface of the above mentioned Inqīḥ is noticed in Rieu n. p. 665. In that preface Taqī Khān who ranks Muḥtaṣam after Khāqānī says that he collected and arranged the poet's kulliyāt into the following seven diwāns — 1 *Ḥamda*, Shāhīyyah consisting of Qasidas in praise of God the prophet the Imams contemporary kings nobles and scholars. 2 *Ḥamda*, Shāhīyyah and 3 *Ḥamda* Shāhīyyah containing Gazals descriptive of beauty. 4 *Ḥamda*, Jalāliyyah and 5 *Ḥamda* Ḥaqīqīyyah, Naqlī Ushshāq containing Gazals descriptive of love. 6 *Ḥamda* Ḥaqīqīyyah containing versified chronograms which the poet composed at the request of his friends. 7 *Ḥamda* Maṣnawīyyah, or riddles.

Inqī Aḥḥādī who visited Muḥtaṣam in Kāshān dates the poet's death Aḥ 996 = A.D. 1587. The author of the *Khulāṣat ul Afkār* fol. 186^b wrongly ascribes it to Aḥ 1000 = A.D. 1591.

For notices on the poet's life and his works see *Mustaqīm* fol. 262. *Inqī Aḥḥādī* fol. 69^b. *Mirāt ul Alam* fol. 457^b. *Madāṣir-i Rahīmī* fol. 82. *Majma' ul Nafais* vol. II fol. 453. *Khazana-i Amrah* fol. 300^b. *Riyā' ul Shuharā* fol. 39^b. *Khulāṣat ul Afkār* (*loc cit*). *Nāḥīyat-i Ishq* fol. 1600. *Āṭaḥ-kadah* p. 331. See also Springer *Onde Cat.* pp. 23 and 500. *Rieu* n. pp. 665 and 666. G. Flügel, p. 591. *Lib. Bodl. Lab. Cat.* Nos. 1050 and 1239. *Lib. Ethn. India Office Lab. Cat.* Nos. 1447 and 1448. *W. Iertsch Berlin Cat.* p. 35. No. 13 pp. 101 No. 1^b and p. 543 p. 723 No. 8 and p. 724 No. 10 and *Ilāq Khāl* vol. III p. 312.

This copy contains the Gazals probably of the *Ḥamda* Shāhīyyah.

Compare Rieu (*loc cit*) Springer *Onde Cat.* (*loc cit*) and G. Flügel (*loc cit*) and also *Lib. India Office Lab. Cat.* No. 1418.

The MS ends with the following line —

نه ایس بحسن او مجنسم ده بساید
اکر تو نا دم صبح جزا کلاه کب

Written in ordinary Nasta'liq

Not dated, apparently 17th century.

No. 252.

foli 135, lines 12, size $9\frac{1}{2} \times 5\frac{3}{4}$, $7\frac{1}{4} \times 4\frac{1}{4}$

مرثیہٴ مکتوم

MARŞIYA-I-MUHTASHAM.

The elegy on the death of Hasan and Husayn, with other incidents in connection with the Battle of Karbalâ, by the same Muhtasham of Kâshân

As a Marsiyah-writer Muhtasham occupies the highest position among the latter-day poets

Beginning —

بر جوانم جو عالمبائرا صلا ددند

اول صلا سلسلہٴ انسا ددند

بود، ناولما جو دمسد آسمان بد

زان سوزنی که بر سر سر حیا ددند

انکه مرادقی که فلك محرمس بود

کشدند ار مدیہ و در کربلا ددند

The MS ends with the following line

علام را (sic) عمل خون که نا مولی است

عرامت که او نه سپید سپیدا است

Written in a fine clear Nasta'liq within gold borders. The original folio are mounted on new margins.

Dated 12th Rabi I A H 1114

No 253

fol 21 lines 14 size 7½ x 4½ in x 3½

کليات عرفی

KULLIYÂT-I-'URFÎ

A defective copy of the poetical works of Urfî Shîrâzî

Maulana Sayyid Muhammad poetically known as Urfî سید مولانا

محمد را - لیس به عرفی بن مولانا زین الدین حلی بن مولانا علی

was the son of Maulânâ Zayn ud Din Ali son of

Maulânâ Jamâl ud Din of Shîraz where the poet was born in or about

A H 963 = A D 1555. The Maâ ir i Rahimî says that Urfî's name was

Khawājā Sayyid Muhammad سید مولانا (and not Khawājā

Sayyid سید مولانا, as stated by Dr Sprenger p 126 on the

authority of the Hamīyah Bahar). It is conjectured that the poet

derived his poetical title from the occupation of his father who it is

said looked after the Shîrî and Urfî matters under the

magistrate of Shîraz. At an early age Urfî left his native country

and emigrated to the Deccan but finding the place unsuitable for

achieving success he left it and came to Iathpūr Sikrî where he made

the acquaintance of the celebrated Fayzî. Urfî at first received warm

favours from his new friend but owing to a slight unpleasantness

between them Urfî abandoned Fayzî's company and shortly afterwards

found a sincere patron in Hakim Masûd Din Abul Iath Gilanî

through whose kind influence the poet made acquaintance with 'Abd ur

Rahim Khân i Khânân. After the death of Abul Iath in A H 997

= A D 1588 Urfî attached himself to the said Khân i Khânân Khân

i Khânân who himself a man of good literary taste fully appreciated

the extraordinary poetical merit of Urfî and was exceedingly pleased

with his learned society. For long Urfî was introduced by the Khân i

Khânân to Akbar who duly rewarded the poet in various ways.

Very few of Urfî's contemporary poets equal him in celebrity and

it is generally asserted that had he not died a premature death he

would have been the master poet of the period.

â'unî says that although 'Urfî possessed sound learning and was used in the various forms of poetry, yet, on account of his pride, he could not gain public sympathy. Of all his poetical the Qasîdas have been most popular even to the present day. Author of the *Âtash Kadah* says that 'Urfî adopted a new style in *îdas*, which, according to Âzâd, are far superior to the poet's and Masnawîs. 'Urfî followed 'Abd-ur-Rahîm Khân-i-Khânân expedition against Jânî Beg of Tattah in A.H. 990 = A.D. 1590, died of dysentery in Shazwâl of the same year at Lâhûr at the age of sixty-six years. Some writers suspected the poet had been poisoned, on enough fate in that age. In concordance with the above year the poet's contemporary, Badâ'unî, quotes the following two chronograms: حرفي حوايه مرگه and دسمن حدا, and says that the poet in his last poem composed the following Rubâ'î:

حرفي دم برع است و همان مسني تو
 آخر بچه مايه نار بر مسني تو
 مرد است که دوست نقد مردوس نکه
 هوياي مباح است و تهيه دسني تو

î Kâshî (Sprenger, *Oude Cat*, p. 37), however, puts the poet's death wrongly in A.H. 1002 = A.D. 1593.

The author of the *Miftâh-ut-Tawârîkh*, on the authority of the author of the *Shah-Jahân*, relates that 'Urfî in his following Qasidah, which he composed on his death-bed, had desired that his remains should be transported to Najaf, and that accordingly, some years after the poet's death his bones were sent to that place by Mîr Sâbir Isfahânî and buried there.

جهان نکسند و دردا نهج مهر و ديار
 مايم که فروشد به در نارار
 اگر شود ره کوي تو همه سنر رار
 کم مردمك دیده طي سنر رار
 نکاوس مره ار گور تا به بروم
 اگر بهد هلاکم کند ور نه تار

The same author quotes also the following versified chronogram by

These pieces contain for the most part religious and moral counsels which 'Urfi addresses to himself with the words *ای نفس* The last but one of these, is a letter which the poet wrote on his death-bed describing the state of his mind at the prospect of death It is headed thus "رقمہ کہ در هنگام نرج مر مودہ"

fol^c 15^b

II
مجمع الانكار

MAJMA'-UL-ABKÂR.

A Masnawî poem in imitation of Nizâmî's Makhzan-ul-Asiâ. The author of the Haft Âsmân, p 111, says that the poem is also called *مجمع الافكار*, Majma'-ul-Afkâi He further states that it is also known as the Makhzan-ul-Asrâi of 'Ufî, and hence Dr Sprenger, p 529, had some justification (in spite of Dr Ethé, India Office Lib Cat, No 1451) in giving the last-mentioned title to the poem

Beginning —

بسم الله الرحمن الرحيم
موج هستی ، در بحر قدیم

See Hâj Khal, vol v, p 389, W Perlsch, Berlin Cat, p 64, No 8 c, Kluft, p 69

On comparing with another copy of the Majma'-ul-Abkâi, it is found that about six folios towards the end, containing one hundred and seventy-four lines, are missing. The poem breaks off abruptly with the following line on fol 58^b

همچو کرد روی حسرت
کاین همه رازی رجه داری نگو

Further, the following subscription (on the top of fol 59^a) تمام الح
مد کما ، حسرت و تضرع من کلام
the above verse, proves that the Masnawî Khusrau-u-Shîrîn (see the following No) by the same author, is wanting in this copy So, there is altogether a lacuna of about twenty-five folios after folio 58

III

fol 59^b Qasidas in the alphabetical order

Beginning as in Sprenger (*loc cit*), Rieu, II, p 698, Ethé, Bodl.

Lih Cat No 1053 and Etke India Office Lih Cat Nos 1452 and 1453 —

احسان کرم مگر در ارباب هم را
 ۵. لحد نسر اری و نعم را

For special collections of these Qasidas see W Pertsch p 65 No 11 p 696 No 3 and p 714 No 1 in 686 One particular Qasidah styled هراس مدام is mentioned in p 74 No 3 and p 79 No 3

IV

fol 134 Qit as

Beginning as in most copies —

ای دل راهرن که از حرم
 به من بری مرستادی

V

fol 145^b Gazals arranged in the alphabetical order

Beginning as in Spronger Rhon ii p 667 Etke India Office Lib Cat Nos 1452 and 1454 etc —

ای نه فلک رحومه صغ بودا
 در مصر کربای تو عرس اساله

Folios (after folio 14^b) containing the last portion of the Gazals ending in الف, all the Gazals ending in ب and a few of the first portion ending in ج are missing Again after fol 216^b some Gazals ending in ک and ل are missing

VI

fol 240^b Ruha is

Beginning —

رسم بسان نا نکریم ترک هوس
 حوی حسلی دیدم و صد فوج مگس

The usual initial Ruha i beginning with the line—

نارپ نسبی ده که ما بردارم الح

is found here on fol 253

Written in a fine Nasta'liq, within gold and coloured ruled borders,
with a fine double-page 'unwân

Not dated, apparently 16th century

No 254.

fol 66, lines 14, size $8\frac{1}{4} \times 6\frac{3}{4}$, $5\frac{1}{2} \times 2\frac{1}{2}$

مجمع الأبيكار و فرهاد و سرین

MAJMA'-UL-ABKÂR AND
FARHÂD-U-SHÎRÎN.

The two Masnawîs, Majma'-ul-Abkâr and the Farhâd-u-Shîrîn,
of 'Urfî

I

fol 1^b Majma'-ul-Abkâr

Beginning as in the preceding copy

بسم الله الرحمن الرحيم

II

fol 51^a فرهاد و سرین, Farhâd-u-Shîrîn, or, as it is styled in the
preceding No, خسرو و سرین, Khusrau-u-Shîrîn, another Masnawî in
the metre of Nizâmî's Khusrau-u-Shîrîn

Beginning

حداوند دل من بی نور تنگست ،
دل من تنگست ، و کوه طور تنگست ،

Written in a clear minute Nasta'liq

Not dated, apparently 18th century.

No 255

fol 128 lines 17 size $8 \times 4\frac{1}{2}$ $5\frac{3}{4} \times 2\frac{1}{2}$

دیوان عرفی

DÎWÂN-I-'URFÎ

The diwan of Urfî containing Gazals and Ruba'is on
fol 1^b Gazals in the alphabetical order
Beginning as in the preceding copy —

ای نه ملک ر حوسه صغ نو دانه الح

fol 16^b Ruba'is
Beginning —

ای رلف عروس مادمالی نو
اراس نرم ا ی مسرب نو

The usual initial Ruba'is —

پارمه نفسی ده که با بردارم الح

is the second here

Written in a clear Nasta'liq within gold³ and coloured ruled borders
Not dated apparently 17th century

No 256

fol 19 lines (centre column) 24 (marginal column) 26
size $8\frac{3}{4} \times 5\frac{1}{2}$ 8×4

The same

A smaller copy of Urfî's diwan containing Gazals and Ruba'is
fol 1^b Gazals in the alphabetical order
Beginning as above —

ای نه ملک ر حوسه صغ نو دانه الح

fol 19^a Rubâ'is

Beginning as in most copies

یار ، بستی ده که با بردارم الح

Written in ordinary minute Nasta'liq

Not dated, 18th century

No. 257.

fol 94, lines 17, size $10\frac{1}{2} \times 7$, $9\frac{1}{4} \times 4\frac{1}{2}$

The same.

Another collection of 'Ufi's poetical works, containing sixty Qasidas, nine Taikib-bands, thirty-nine Qit'as, thirty-one Rubâ'is, with a Sâqî Nâmah, and a Tarjî'band at the end

I

fol 1^b Qasidas

Beginning —

ای ماع درد در نارار جان اندامه
کوهر هر سود در به ، ریان اندامه

The initial Qasidah in copy No 252, beginning with the line—

اقبال کرم مسکود ارباب ، هم را الح

is the second Qasidah here.

II.

fol 75^b Taikib-bands in praise of 'Abd-ul-Rahîm Khân Khânân

Beginning —

نواي مدح که مستحي دلا مبارک ناد
تهور بخت بعد را مبارک ناد

III.

fol 79^a Qit'as

Beginning as usual

ای دل راهرن که از حرسم الح

IV

fol 89^b Ruba'is

Beginning —

ایم که بی عیار هوس کم
 کر هر دو جهان ناده سود نوس کم

V

fol 93 Saqi Namah

Beginning —

با سامی آن نسکی را
 نس از آرزوی دل ما مرج

This Saqi Namah is also noticed in Etbe India Office Lib Cat No 1453 Fthe Bodl Lib Cat No 1052 W Pertsch Berlin Cat p 60 and p 901 No 4 and Rosen Pers MSS p 262 No 5

VI

fol 94 A Tarji band in praise of Hakim Masih ud Din Abul Fath

Beginning as in Rieu ii p 667 —

آندم خون دوا
 صحت آمر دوسان مریض

The burden runs thus —

نام میدوح فاضله مدح ا
 مدح کونم حکم انوالسج ا

The Saqi Namah and the Tarji band seem to have been added in a later hand

This valuable copy contains learned annotations and interlinear glosses throughout

The subject in each Qasidah is explained by a heading written in red

Written in a clear Nasta liq within coloured ruled borders with an ordinary frontispiece at the beginning

Dated 14th Rajab A H 1238

Scribe مسجل برسان کا

No. 258.

foli 104, lines 15, size $9\frac{3}{4} \times 4\frac{1}{4}$, $7\frac{1}{2} \times 3$

The same.

Another copy of 'Ufî's diwân, containing Qasîdas with a few Qit'as and Taṣṭīb-bands at the end

Written in a fan Nasta'liq, within coloured ruled borders

Not dated, apparently 18th century

No. 259.

foli 69, lines 15, size $8\frac{1}{2} \times 4\frac{3}{4}$, $6\frac{1}{2} \times 3\frac{1}{2}$

شرح فیض عرفی

SHARḤ-I-QAṢÂ'ID-I-'URFÎ.

A Persian commentary on difficult verses in forty select Qasîdas of 'Urfî, by Mullâ Abul Barakât Munî of Lâhûr

Mullâ Abul Barakât, better known as Munî-i-Lahûrî, ملا ابو البرکات، معروف، به مبر لاهوری بن ملا عبد الحمید التنبائی، was, according to the authors of the Khulâsat-ul-Afkâr, Makhzan-ul-Ġarâ'ib, and other works, the son of Mullâ 'Abd-ul-Majîd of Multân. The author of the Khulâsat-ul-Kalâm, who fixes the date of Munî's birth in A H 1019 = A D 1610, says that he was the son of Mullâ 'Abd-ul-Jalîl (probably a mistake for 'Abd-ul-Majîd), son of Abû Ishâq of Lâhûr, and that Munî's father, who was well versed in penmanship, was engaged in writing out the well-known work Akbar Nâmah. Munî at first entered the service of Sayf Khân Mirzâ Sâfi as a Munshî, who was at first a Subahdân of Ilâhâbâd, and later on died as governor of Bengal in A H 1049 = A D 1639. Munî subsequently attached himself to Itîqâd Khân, the son of the celebrated Itîmâd-ud-Daulah. He was an intimate friend of the celebrated Muhammad Sâlih Kanbû, the author of the well-known history *Amâl Salih* (composed in A H 1070).

Besides being skilled in poetry, Munî was greatly distinguished for his refined prose style. Collections of his letters, known as

نوادۀ and نگارسان مسر, انسا مسر most of which Munir composed in the name of the above named Sayf Khan are noticed in The India Office Lib Cat Nos 208-2087 He also wrote a preface to his friend Muhammad Salih Kanbū's letters known as بهار سخن (See The India Office Lib Cat Nos 2090-2092 and Rieu 1 pp 263 and 398)

Munir is also said to have left several Masnavis one of which entitled چار گوهر or the Four Pearls, is divided into four sections viz —

- (1) آب و رنگ — در تعریف ناخاک اکبر آباد
- (2) سار و ترک — در مسائل ترک نسل و خیره
- (3) نور و صفا — در ستایش خوص و مسجد
- (4) درد و الم — در بیان حس

The author of the Khulasat ul Kalam names a Masnavi مطهر کل, which he says was composed by Munir while he was in attendance on Sayf Khan in Bengal According to Ârzû Munir has also left a treatise entitled کار نامه, in which he has criticised the poems of Urfi Zulâli Tahib and Zahîrî The same Ârzû supported by a few other writers asserts that Munir in one of his works himself says that he has left about one hundred thousand verses The Kulliyat of Munir is said to have been prefaced by the celebrated Mirza Jalal Tahitah of Isfahan who came to India in A.H. 1044 = A.D. 1634 and was appointed by Shah Jahan among his court chroniclers

Munir died in the prime of his life in Akharabad on the 7th of Rajab A.H. 1054 = A.D. 1644 According to some his remains were taken to Lahur and interred there

For notices of Munir's life see Riyad ush-Shu'arâ fol 406, Majma' un Nafais vol II fol 456^b, Khulasat ul Afkar fol 191, Khulasat ul Kalâm vol II fol 287, Makhzan ul Gharib fol 828^b, Nashtar i Ishq p 1596, Yad i Bayda fol 212 see also Beals Oriental Biographical Dictionary p 279 etc

Contents of the MS —

fol 1^b A preface by some unknown author Beginning —

فص آفریني مسامن كه رسمه خان محسن را تا تار نفس محسن
سجدها بوند كرده الح

The anonymous author of this preface tells us that Munir wrote this commentary at the request of some of his friends but before he could finish it he departed for the next world He further states that Munir also left some of his previous compositions incomplete and that it

was twenty-two years after the death of Munnî that, one night in the month of Ramadân, one of his Khâdîms came from Buihânpu and gave to the author of the preface this fragment of the commentary

fol 5^a. Beginning of the commentary —

ای مناع درد در نارار جان اندامه الح یعنی زبان را سرمه
مود کرداسده الح

The meanings of phrases and words are not given separately, but the explanations of the sense of whole passages are very learned

The copy ends with the commentary on the following lines

در حریم روضه ارکان کجا اربک نهال الح یعنی اگر طح
بهار آفرین تو ربه، امیر الح

Other commentaries on 'Ufî are (1) مفتاح الکاء, Miftâh-un-Nukât, a commentary on difficult verses in thirty select Qasîdâs of the poet, by Mîrzâ Jân, compiled in A H 1073 = A D 1662, see Sprenger, Oude Cat, p. 530, and Rieu, n., p. 668 (2) نگار نامه، Nigâr Nâma-i-Fayd, compiled in A H 1111 = A D 1699 by Muhammad Shafi' bin Shâh Muhammad Darwîsh, see Sprenger, Oude Cat, p. 529 (3) By Maulavî Muhammad Wajîh, compiled by Maulavî Qutb-ud-Dîn in A H 1101, see Sprenger, *loc. cit.*, and (4) by Mullâ Sa'd Ullâ, Sprenger, *loc. cit.*

Five different Turkish commentaries are noticed in G Flugel, 1, pp 594 and 595, the Qasîdâs have been printed in Calcutta, A H 1254, with a commentary by Ahmad bin 'Abd-ur-Rahîm (see below), and with some Qit'as and Tajzi'bands in Lucknow

Another commentary and a diwân of 'Urfî also appeared in Lucknow in 1880. An English translation of selected Qasîdâs of the poet was published in Calcutta in 1887

This copy is written in a firm Nasta'liq hand

The colophon is dated, Ahmadâbâd, the 21st of Jumâdâ I, the seventh year of Muhammad Shâh's reign

حلیفه هدایه، الله سcribe

No 260

fol 155 lines 17 size 10 × 7 7 × 4

شرح قصائد عرفی

SHARH-I-QASÂ'ID I-'URFÎ

Another copy of a commentary on difficult verses in forty six select Qasidas of 'Urfî by Ahmad bin Abd ur Rahim Safipûrî احمد بن عبد الرحمن صفی پوری

Beginning with a short preface —

مہام ششام و سہای بی نہایت مرسلطانی را مرد الح

The commentator a very modern writer observes in the preface that he wrote this commentary at the request of some of his friends Towards the end he tells us that he has arranged the Qasidas according to a copy which was written in Shiraz

The commentary itself begins on fol 3 with the usual initial line —

ای، مباح درد در نارار جان انداحہ الح

Clear explanations of verses are given. Rare words and difficult phrases are explained separately throughout Allusions and grammatical uses of words are also given

The following note on a fly leaf says that this MS was copied from a copy printed in Calcutta A.H. 1254 —

کتاب هذا مسی شرح قصائد عرفی نوسہ از جہانہ کلکہ

fol 1^b-2 Index of the headings of the Qasidas commented upon

The last folio contains a list of the errata

Dated Rajab A.H. 1254

Written in ordinary Nasta liq

No. 261.

fol. 461, lines 14, size $11\frac{1}{4} \times 6\frac{1}{2}$, $8\frac{1}{2} \times 4$

ديوان فايدي

DÎWÂN-I-FAYDÎ.

A very large copy of the lyrical poems of Shaykh Faydî

Shaykh Abul Fayd, شیخ ابو الفیض صافی بن سعید, with the double poetical title of Faydî and Fayyâdî, was born at Âgrah on the 1st of Sha'bân, A H 954 = 16th September, A D 1547. The family to which Faydî belonged traced its descent from an Arab Shaykh of Yaman, who lived in Sindh in the ninth century of the Muhammadan era. In the beginning of the tenth century Shaykh Khidî, the then head of the family, journeyed to Hindûstân and after many wanderings settled at Nâgûr, north-west of Ajmîr, where he secured the friendship of Mîr Sayyid Yahyâ of Bukhârâ. In A H 911 = A D 1505, after the death of several children, a son was born to Shaykh Khidî, to whom he gave the name Mubârak. At an early age Mubârak found the opportunity of moulding and improving his character in the learned society of one Shaykh 'Atan, شیخ عاتق, who had come to Nâgûr in the reign of Sikandar Shâh Lodî (A H 894-923 = A D 1488-1517). Shaykh Mubârak, after the death of his mother, went to Ahmadâbâd in Gujarât, where he prosecuted his studies and made acquaintance with several distinguished personages, such as Shaykh Abul Fadl of Kâzarûn, Shaykh 'Umar of Tattah, and Shaykh Yûsuf. He subsequently settled on the 6th of Muharram, A H 950 = A D 1543, on the left bank of the Jamnâ, opposite Âgrah, near the Chahâr Bâg Villa, which was built by Bâbâ. This place was later called Hasht Bihisht, or the Bâg-i-Nûrafshân, and is now known as Râm Bâg. It was here that Shaykh Mubârak's eldest son, Shaykh Faydî, was born. Faydî's brother, Abul Fadl 'Allâmî, the celebrated prime minister of Akbar and the author of the Akbar Nâmah, Â'in-i-Akbarî, Maktûbât-i-'Allâmî, Ruq'ât-i-Shaykh Abul Fadl, 'Iyâi-i-Dânish, etc,* was also born here on the 6th of Muharram, A H 958 = 14th

* According to some, Abul Fadl also wrote a Risâla-i-Munâjât, a Jâmi'-ul-Lugat, and a Kashkûl. He also wrote two commentaries, one on the آة الکرسی, and another on the سورة الفاتحة, both of which he presented to Akbar. He also took a great part in the compilation of the Târikh-i-Alfi.

January A.D. 1571 He was killed by Jahangir's order on Friday the 4th Rabi I A.H. 1011 = 12th August, A.D. 1602 Shaykh Mubarak who died at Lihûr on Sunday the 17th Dîqad A.H. 1001 = 4th September A.D. 1593 was a man of comprehensive learning. He was well versed in prosody, had a complete knowledge of religious lore and was a perfect master of mystic philosophy. He wrote a big commentary on the Quran in four volumes which he called *Manba ul Uyun* حوامع الكلم, and another work of the title of *Jawâmi ul Kilam* حوامع الكلم.

Taydi as he grew up, displayed unusual gifts. He received from his father a sound education in all branches of learning and soon established his reputation as a poet and scholar. One day Shaykh Mubarak took Taydi to Abdun Nabi the then Sadr-i-Jahan and begged a grant of one hundred bighas of land. But both the father and the son on account of their unorthodox doctrines were turned out of the audience-hall with scorn and insult. Taydi's literary fame had already reached the ears of Akbar and in A.H. 970 = A.D. 1567 when this emperor was besieging the fort of Chitor he summoned Taydi then barely twenty years old. The Sunni Ulama who were Taydi's mortal enemies interpreted the imperial order as a citation for defence and persuaded the governor to set a guard over the dwelling of Shaykh Mubarak. The Mughal soldiers tormented and ill-treated the Shaykh who happened to be alone in the house. Shaykh Taydi was at last just then and on his return was arrested and carried off to Chitor by the troopers. Taydi of course was greatly dismayed by this ominous event, but to his unexpected relief he got a most favourable reception from Akbar to whom he was presented by Aziz Khan Kokah. Shortly afterwards Taydi was attached to the imperial court as teacher in the higher branches of literature to the princes—a fact which speaks of the great confidence which the emperor placed in the young scholar. Taydi had no difficulty in gaining the lasting friendship of Akbar. Besides being distinguished for his literary attainments his services in other departments secured fresh distinctions for him. He enjoyed the personal friendship of Akbar at Latipûr Silas and occasionally accompanied the emperor on his expeditions. In A.H. 989 = A.D. 1581 he was appointed the Sadr of Âgrah Kalpi and Kalinjâr and in A.H. 1000 = A.D. 1591 was sent on an embassy to Rajah Ali of the Deccan. Although a commander of only Four Hundred he had greater influence than most of the higher officials. Notwithstanding the hostile attitude of the Ulama who had very great influence with the government Taydi in A.H. 981 = A.D. 1574 admitted into court his brother 'Abul Fadl who as we know rose to be the prime minister of Akbar and took an important part in crushing the power of the Ulama and in alienating the emperor's mind from Islam.

The celebrated historian Bada'uni a pupil of Shaykh Mubarak lived

in the company of Faydî for forty years, and once, when the said historian was in temporary disgrace at court, Faydî (then in Ahmadâbâd), on the 10th of Jamâdî I, A H 1000 = A D 1591, wrote a letter (quoted in Badâ'unî, vol. in, p. 303) to Akbar, in which the poet spoke highly of Badâ'unî and earnestly begged the emperor to deal mercifully with the learned historian. Badâ'unî frankly admits the good treatment he received at the hands of Faydî, but, bitterly condemning the foul part which Faydî played in weakening the power of the 'Ulamâs and in leading the emperor's mind away from Islâm, the said historian, on the plea of the good of the faith being stronger than other claims, کہ حق دین و ہمہ عهد آن بالا تر از ہمہ حق است, not only exposes Faydî's faults but openly heaps insults on the poet, with the bitterest hatred.

The scene of the poet's death, as described by this historian, is calculated to excite loathing. Faydî's contemporary biographers, such as the authors of the *Tabaqât-i-Akbarî*, *Maâsir-i-Rahimî*, *'Urafât*, *Haft Iqlim*, and several others, speak highly of his wonderful poetical genius; while Badâ'unî remarks that, although Faydî spent full forty years in composing poems, numbering above twenty thousand verses, and sent his compositions, at great expense, to his friends, yet, not even one of his verses was approved by the public. This remark of the historian, though a little exaggerated, is partly true, as we know that Faydî, on account of his heretical doctrines, is generally looked down upon by the Muhammâdan public of India, and his works do not enjoy the popularity which their literary merits deserve.

Faydî may have taken a vigorous part with his father (Shaykh Mubârak) and brother (Abul Fadl) in crushing the power of the Sunni 'Ulamâs and in planning and adopting subtle measures for leading Akbar's mind away from Islâm, but it cannot be denied that he was one of the most voluminous writers that India has produced, and that in literary merit he stands second only to the celebrated Amîr Khusrau of Dihli, (d. A H 725 = A D 1324), among all the Indo-Persian poets.

During the reigns of the Timuride sovereigns of India, four poets were honoured with the title of *ملك السعرا* (king of poets), viz. Ġazâlî of Mashhad, who died in A H 980 = A D 1572, Faydî (both of Akbar's time), Tâlib-i-Âmulî (d. A H 1035 = A D 1625) in Jahângîr's time, and Tâlib-i-Kalîm (d. A H 1062 = A D 1651) in Shâh Jahân's reign, but the second stands unrivalled. Although Akbar, an illiterate prince according to all the evidence we possess, had little inclination towards poetry, yet, on account of his constant association and conversation with distinguished scholars and eminent poets, he could appreciate the comprehensive learning of Faydî, and towards the end of A H 997 = A D 1588 deservedly honoured him with the title of *ملك السعرا*. Faydî was a profound scholar in the Arabic, Persian,

and Sanskrit literatures and stood unrivalled in his age in theology history philology philosophy medicine and letter writing while his high poetical compositions afford a further proof of the versatility of his genius Besides translating several Sanskrit works in poetry and philosophy he made a Persian version of Bhaskarabharya's *Byaganita* and *Lilawati*, the two well known Sanskrit works on Algebra Faydi's famous commentary on the Quran entitled *Sawati ul Ilham* مواضع الالهام and his *Mawarid ul Kilam*, موارد الكلم (the full title of the work is *Mawarid ul Kilam ya Sifk n Durat il Hikam* Brockl vol II p 417 wrongly reads *Mawarid ul Kalam*) both of which consist of only those letters which do not contain diacritical points sufficiently speaks of his peculiar genius and extreme ingenuity In A H 993 = A D 1585 he planned a *Khamsah* consisting of the following five poems in imitation of the *Khamsah* of Nizami but did not live to carry it out

(1) *Mar'az i Adws i Markar adwar* in imitation of Nizami's *Makhzan ul Asrar* was to consist of 3 000 verses Faydi composed it in the fortieth year of his age (A H 993 = A D 1585) and two years after his death his brother Abul Fadl collected the stray leaves of the poem It is mentioned in Leyden Cat vol II p 122 and Spronger Oudo Cat p 401 (2) *Sulayman u Bilgis* in imitation of *Khushau u Shirin* was to consist of 4 000 verses (3) *Nal Daman* (see below) (4) *Haft kishwar* and (5) *Akbar Namah* each of 5 000 verses in imitation of the *Haft Paykar* and the *Sikandar Namah* Except *Nal Daman* the other poems of the *Khamsah* were left incomplete Extracts from these poems are given in the *Akbar Namah* vol III pp 674-696

The author of the *Taydi ush Shu'ara* says that Faydi was a pupil of *Khvajah Husayn Sana i Mashhadi* who died in A H 996 = A D 1587 (see No 249 above) but Faydi's contemporary biographers do not make any such statement Faydi is said to have been the author of one hundred and one books and his verses are estimated by Abul Fadl at fifty thousand but Badâuni estimates them only at twenty thousand The same Badâuni tells us that Faydi left a library of 4 600 books (but according to Blochmann 4 300 books) most of which were authors autographs or at least copied by their contemporaries and that after the death of Faydi these books were transferred to the imperial library after being catalogued in three different sections The first consisted of poetry medicine astrology and music the second philosophy Sûfism astronomy and geometry and the third consisted of commentaries traditions theology and law For forty years the poet employed the poetical title of Faydi which he subsequently changed to *Fayyad i* in imitation of his brother's *Takhallus Allami* but only a month or two before his death To the change of his title the poet refers thus in his *Nal Daman* —

زین بس که مکه ام سخن بود
 سببی رسم نگین من بود
 اکنون که سدم بعین مریاض
 فاصدم از محبت مریاض

Faydî suffered from asthma, and died on the 10th of Safar, A H 1004 = 15th October, A D 1595. In the middle of the night on which Faydî died, Akbar took Hākīm Gilānī, and went to see the poet. The emperor addressed the poet several times, but getting no reply he was overwhelmed with grief, so much so that he cast his turban on the ground. The *tārīkh* of the poet's death is *اصحح* Badâ'unî, with his usual hatred of Faydî, gives several abusive chronograms of the poet's death, *eg*, *سببی ملحدی, قاعدۃ الحاد مکسب*, *حالد فی النار*, etc, etc. Besides Abul Fadl, Faydî had four brothers, viz, Shaykh Abul Barakât, Shaykh Abul Khayr, Shaykh Abul Makrīm, from one mother, and Shaykh Abû Turâb by a different mother.

For notices on the poet's life and his works see, besides the references given above, Blochmann, *Â'in-i-Akbari*, pp 490 and 548, Badâ'unî, vol II, pp 405-406, vol III, pp 299-310, etc, Rieu, II, pp 450 and 670, Ouseley Biographical notices, pp 171-175, Ethé, Bodl Lib. Cat, Nos 1057-1062 and 1992, Ethé, India Office Lib Cat, Nos 1464-1479, etc, Elliot's Biographical Index, I, p 255, Journal, Asiatic Society, Bengal, 1869, pp 137, 142, Sprenger, Oude Cat, pp 62, 127, and 401-402. See also Rosen, *Persian MSS*, p 263, J Aumer, p 37, W Pertsch, Berlin Cat, p 906, etc, etc.

Contents of the diwân

I

fol 1^b Author's preface in prose. It begins with three bayts, the first of which runs thus

بسم الله الرحمن الرحيم
 ک ح ازل راس ، طلسم قدیم

It should be observed that Faydî's *Markaz-i-Adwâr* (mentioned above) begins with the above line.

After the bayts the preface runs thus —

صلي الله عليه و اله و عترته مدارج مرقاة ، عليه و خواهر
 مراد ، مبارقة الح

In this preface Faydî tells us how he entered the Court of Akbar, was appointed tutor to the princes and received the title of *ملك السعرا*.

He further states that the diwan consists of twelve thousand hayts (Dr Rieu's copy gives nine thousand verses) The proface ends with a Qutah and three Rubais

II

fol 5^b Qasidas without any order
Beginning as in most copies —

نا اړلي الطهور يا اندي الحفا
نورک فوق الطر - اف شور السا

fol 98^b Tarkib-bands
Beginning —

صاحب می ده که رنگ امروند ناد بهار
لاله نا ویتان برآمد کل ده نسوین ؟

fol 102 Tarj: bands
Beginning —

الصوح ای امر حواب حیار
ای رح ای حرف ناده کسار

fol 103^b Marasi on Amir Fath Ulla Shirazi Abul Fath Gilani Shaykh Hasan Kalpi; Shaykh Mubarak (Faydis father) and several others

Beginning of the first Marsiyah —

انرود که بهاجب عقل تو کجاست نهان
می و دو عقل ماند ترا بر در دربان

III

fol 122^b Gazals in the alphabetical order
Beginning —

مسافه متین مرمود از دل نلت ما
 ۵۸ ، که بر نسته و تان ادب ما

The last Gazal on fol 330 can be read in four different metres, viz —

- (1) فاعل
- (2) فاعل
- (3) فاعل
- (4) فاعل

The Ġazal begins thus

ای هم انروی تو نفع مرا
حلقه گسوی تو دام بلا

IV

fol 331^b Qit'as, nine in number. Some of these Qit'as are in praise of the author's works Sawâti'-ul-Ilhâm, *سواطع الالهام*, and the Mawârid-ul-Kilâm, *موارد الكلم*. The first four consists entirely of words without diacritical points

Beginning of the first Qit'ah

الحمد لله الكلام المساعد
وهو المحمود أولا والحمد

Space for a Qit'ah on fol 346^a is left blank.

V

fol 350^b Chronograms

Beginning

الله الحمد كه ابن معبد اسلام كه هـ سـ ، الحـ

The following headings indicate the events on which the chronograms were written

تاریخ اسام علم	تاریخ مؤد ، ملا عالم کابلی
تاریخ حمد قره العین سلطان	تاریخ مرقع نادساهی
تاریخ ولاد ، شاه مراد	تاریخ مؤد ، مولانا حرالی
تاریخ ح رین و سـ و	تاریخ ح صونه گجرات
تاریخ روض نادساهی	تاریخ مجموعه داس
تاریخ مسجد نادساهی	تاریخ نباص
تاریخ رحلت والد بررگوار	تاریخ حاناه نادساهی
تاریخ مؤد ، برادر معذور	تاریخ سواطع الالهام
تاریخ مؤد ، سـ و سـ	تاریخ حلوس حـ و سـ ، شاه ساهی
تاریخ مؤد ، سـ و سـ	تاریخ مؤد ، ملا قائم کاهی

There are altogether twenty two Qit'as but the headings of two Qit'as are omitted

fol 363 *اب* or Initial verses

Beginning —

بسم الله اي علم رسكاف محي كسا
رسحي ترتر در رم حرف كونا

fol 376 *معاني*, or Riddles on the ninety nine holy names of God The following first one is on the word الله —

طالب حق در حرم نارگاه
ياست حاي خود به ار لا اله

Most of these riddles are on the names of several contemporary persons

VI

Ruba is about two hundred and eighty in number

Beginning —

الله اكبر رهي حداي مسال
خورسند حبالس اس ار سم روال

VII

Another series of Ruba is containing a greater number than the preceding and consisting of those Ruba is which the poet extemporized in the presence of Akbar *اين حد راعي ندبه نس نادمه گفد* beginning with a short prose preface which runs thus —

اين نكه حد ار دره حاك نور ناك عرض نار
مكاره لعاب درنا الح

The first Ruba begins thus —

ساهي كه بعتل دو صون خوانيس
در راه حداي رهمن خوانيس

This splendid copy of Fayd's diwan with an index at the beginning is written in a beautiful Nasta'liq within gold borders The first two

pages at the beginning of each part are luxuriously adorned, and the frontispieces richly illuminated with minute floral designs

The colophon says that the MS was written by the order of Nawâb Shîr Jang Bahâdur at Shâhjahânâbâd, on the 12th Rajab, in the thirty-first year of Muhammad Shâh's reign

Scribe محمد حسینی

No 262

fol 27, lines 14, size $8\frac{1}{2} \times 5\frac{1}{2}$, 6×3

The same

A very small copy of Faydî's-diwân, containing the Gazals in the alphabetical order, Muqatta'ât and a few Rubâ'is.

Contents —

fol 1^b Gazals

Beginning —

سر و در پورۂ اصال کی از سر ، ما
که کم از هر ع ساهي دود ده ، ما

fol 20^b Blank

fol. 21^a Muqatta'ât

Beginning

نومنان بال سبي را
ار نم س تاره و تر بين

fol 22^b Rubâ'is

Beginning —

آن دور که مهد ده ، طارم بسند
وبی هرده هزار نقش عالم بسند
والا گهر سر ماه ساهي
در نور ناما ، نوام بسند

Written in an ordinary clear Nasta'liq, within gold and coloured ruled borders.

The last folio, which seems to have been substituted in a later hand, contains a colophon (probably a copy of the original) dated the 21st Rajab, A H 1103

Scribe محمد مهدي فرمان نویس

No 263

fol 143 lines 14 size $10\frac{3}{4} \times 6\frac{1}{4}$ $6\frac{1}{4} \times 3$

نل و دمن

NAL U-DAMAN

Faydī's famous *Maṣnawī* better known as *Nal Daman* in imitation of Nizāmī's *Layla u Majnūn*

It is a free Persian adaptation of the episode of Nala and Damayanti in the *Mahabharata*. Regarding the origin of the poem *Erishṭah* vol 1 p 325 gives us the following account —

دژ - همد که نس اری نه بچهار سال ۴۰۰ مده
مستور ا که مدیم الانام مهر بدر نای نص رانان دکن بود
و راحه بهم نس که بغاب معاع و دانا و عادل و
محي بود از رانان مسهور مهر بدر ا و راحه نل ساه مالوحي
خاسانه بر دحر راحه بهم نس که دمن نام داسب حاسق مده
معه حاسقي و معسومي اسان در همدومستان مسهور امب و
مسخ فص ماعر دوسمب حکم حلال الدین محمد اکبر نادماه
داسان اسانوا نه نظم در آورده آرا نل و دمن نام کرد —

This is the third poem of Faydī's *Khamsah* which the poet had planned in A H 993 = A D 1585 but did not live to carry out

Beginning of the poem —

ای در تلک و بوی تور آغار
حشای نظر بلند بروار

Abul Fadl in his *Akbar Namah* vol III pp 661-662 says that in the thirty ninth year of the reign Akbar asked Faydī to complete the *Khamsah* or the five poems to each of which he had already written an introduction and pressed the poet particularly to finish the *Nal Daman* first of all. Faydī thus in the forty ninth year of his age completed the book in the short space of four months and presented it to the emperor with a few *ashrafis* in A H 1003 = A D 1594

In the epilogue the poet himself says that he completed the poem at the age of forty-nine, in the thirty-ninth year of the emperor's reign, i.e., A.H. 1003

آن که حل و بهم درین دیر
 هفتاد و دو سعه کرده ام سر . . .
 دید این ب کارگاه آدر
 سرامیکی ساه آذر
 می و بهم از خلوص ساهی
 تاریخ متحد الاهی
 خون مال عرب ، شمار کردم
 اله ، و سه اله ، بکار بردم

Dr. Rien, p. 670^b, probably following Abul Fadl (*loc cit*), says that the poem consists of 4,000 verses, but in the following verses the poet himself says that in giving the round number (4,000) he has left over the odd number. So Badâ'unî, vol. II, p. 396, who calculates the number at 4,200 odd, seems to be more precise

این حارهرار کوهر نا ،
 کانگنه ام ناتسن آ ،
 بدیر که آ ، کوهر تس ،
 از بهر بار امسر تس
 کر یسری بار کردم
 بی کسر در و شمار کردم

Of all the works of Faydî the Nal-Daman has gained the widest popularity. Even Badâ'unî, who bears a bitter hatred to the poet, admits that, after the death of Amîr Khusrau, no poet in India, for the last three hundred years, has composed a Masnawî like the Nal-Daman

والن مسوئی نه که درین سپید سال میل آن بعد از مبر
 مسرو ساید در ه د کسی دیگر نگفته نامد

Lithographed in Calcutta, 1831, Lucknow, A.H. 1263, a part of the Masnawî is printed in Spiegel's *Chrestomathia Persica*, Leipzig, 1846, pp. 131-150

Copies of the poem are mentioned in Rieu II p 670 W Peit ch
Berlin Cat p 905 Sprengsr Oude Cat p 402 J Anmer p 38
A F Mehren p 42 Etthe Bodl Lib Cat No 1007 etc. Etthe India
Office Lib Cat Nos 1468-1478 Haj Khal vol vi p 384 etc etc

Written in an ordinary Nasta'liq within coloured borders with
occasional word meanings The original folios are mounted on new
margins

In the colophon dated 12th Rajah AH 1111 we are told that the
present MS was copied from a copy which was transcribed from an
autograph copy

No 264

fol 137 lines 15 size $6\frac{1}{2} \times 3\frac{1}{2}$ $5 \times 2\frac{1}{2}$

The same

Another copy of Faydi's Nal Daman

Beginning as usual

Written in minute Nasta'liq within gold ruled border

Not dated apparently 18th century

APPENDIX

In view of the interest attaching to the valuable copy of Mirza Kamran's diwan noticed in the present volume it has been judged fitting to give a brief sketch of his political and literary activities in the form of an appendix—such a sketch having no proper place in the body of the Catalogue.

Regarding Mirza Kamran though there is very little evidence of his being an Arabic scholar there is not the least doubt that he was an accomplished scholar in both Persian and Turkish and he at the same time possessed an extraordinary genius for poetical composition. The sublimity of his ideas the harmonious flow of his style and the dexterity of his poetic imagination give him a high position in the Persian Parnassus. After the death of Babar Kamran received Kabul Qandhar and the Punjab as Jagir from Humayun with whom he lived in peace and to whom as a token of gratitude he occasionally sent panegyric poems. One of these poems beginning with the line —

حسن تو دلمدم امرون نادا
طالب طرح و مسنون نادا

and ending —

کامران تا که جهانراست بنا
حسرو دهر همانون نادا

found on fol 1^b of the diwan is quoted in the Akbar Nama vol 1 p 125. The author of the Haft Iqlim says that Humayun was so pleased with the above Gazal that he gave the district of حصار ضروره Hissar-i-Ziruzah as a reward to Kamran (see also Mirat ul Alam fol 465). The prince was also wonderfully skilful in extemporizing verses suitable to occasions. When after his flight from Humayun he went to take shelter under Salim Shah that chief treated the prince like a menial and taunted him sarcastically. One day

when Salim Shâh asked Kâmiân for a verse, the prince extemporized thus —

گردش گردون گردان گردانرا گرد کرد
بر سر اهل دهران نامانرا مرد کرد

See Badâ'unî 1, p. 390

On another occasion, when Salim Shâh put Kâmiân's knowledge to the test by repeating three couplets of different poets, the prince, to the astonishment of the chief, replied that the first couplet was the composition of a Mugal of 'Irâq, the second, of a poet of India, and the third, of an Afgân poet. See Elliot's Hist of India, vol. iv, p. 498. Kâmiân was also endowed with a wonderful memory and could cite verses to suit circumstances on the spur of the moment.

When his eyes were put out he entreated Humâyûn, through Mun'im Khân, to grant him the services of Beg Mulk (a favourite of the prince). When Beg Mulk was sent by Humâyûn, Kâmiân placed on his eyes both the hands of his favourite, and mournfully recited the following verse

هر بند که ز منم بر لب زده کسید است
بماند بستی که لب روی تو دید است

See Akbar Nâmâh, vol 1, p. 329

Again, on the eve of his departure for Mecca, when his brother Humâyûn came to bid him farewell, after showing due reverence to the emperor, he humbly repeated this verse

کلاه گوشت درویش در ملک شاید
که سانه همجو نو ساهی مگد بر سر او

and then again he recited —

بر حاتم از نوهر چه رسد حای من است
گر ناوک حاتم و گر نه حرم من

See Akbar Nâmâh, vol 1, p. 330

From a scored-out passage (not to be found anywhere else) on p. 319 of the unique and valuable Bilgrâmî MS, which seems to be a *brouillon* or rough draft of the first volume of the Akbar Nâmâh, and which shows the original condition of this well known history of

Abul Fadl it will be seen that Kāmran when he was delivered up by Sultan Ādmu addressed an ode to the emperor Humāyūn. See Journl Roy As. Soc January 1903 pp 115-122 where this valuable Bilgrami MS is mentioned

Kāmran was a constant source of danger to the government and spent almost his whole life in raising disturbances. The events of his life have been copiously dealt with by the historians of India but in a scattered form. I therefore give a summary of the whole history of his life.

On the death of Mirza Ṭāhān son of Sultan Mahmud Mirza Babar placed Humayūn on the throne of Padakshān where he reigned from A n 926-930 = A D 1519-1528. When Babar subdued Hindustan he recalled Humāyūn in A n 930 = A D 1528 and left Kāmran Mirza in Qandhar. On hearing the news of Babar's death (A n 937 = A D 1530) Kāmran left in his place his brother Mirza Askari and set off for India to get hold of Lāhūr. After playing some tricks upon Mirza Yūnus the governor of Lāhūr Kāmran took possession of the city and appointed his own men over the Parganas of the Punjab. He assured Humayūn that he was doing everything with a good motive and the emperor in return recognized him as the governor of Kabul Qandhar and the Punjab. Being suspicious of Askari Kāmran removed him from the government of Qandhar and gave it to Khwājah Kalān Beg, one of the best and most faithful generals of the emperor Babar. Now Sir Mirza (whose well known work the *Luhfā-i-Simī* has been often referred to in this catalogue) son of Shah Isma'il Safawi marched against Qandhar and besieged the fort persistently for eight months. Kāmran then marched to Qandhar and after defeating Sir Mirza (who went to Iraq) returned to Lāhūr. Shah Tahmasp now marched against Khwājah Kalān Beg with an overwhelming force to avenge his brother Sam Mirza and the Khwājah who had sustained a siege of eight months being unable to encounter Shah Tahmasp evacuated Qandhar and set off for Lahur. The Shah leaving the city in charge of his nobles proceeded to Iraq. Kāmran returned to Qandhar and the nobles of Shah Tahmasp not being in a position to cope with the prince gave up the fort and retreated to Iraq.

In A n 943 = A n 1536 when Humayūn proceeded to Bengal against Shir Khan Afghān Mirza Hindāl the fourth son of Babar influenced by some ill advisers set himself up against Humayūn. Kāmran on his return from Qandhar to Lāhūr heard of the rebellion of Mirza Hindāl in Āgra and of the rise of Shir Khan. Resolving to secure Āgra for himself Kāmran marched towards the city and on his arrival Hindāl went away to Alwar. Humayūn received this news with great distress and after a severe loss which he suffered owing to a treacherous attack by Shir Khan arrived at Āgra with Mirza Askari and only a few horsemen. Humayūn unexpectedly entered the pavilion of Kāmran

and the two brothers received each other with great affection. Humâyûn pardoned the faults of Mirzâ Hindâl and the three brothers now (A H 946 = A D 1539) assembled and took counsel against Shîr Khân. Kâmiân was anxious to return to Lâhûr, and Humâyûn, while accepting all the other propositions of the prince, disagreed with him on this point. In the meantime Kâmrân became seriously ill and started for Lâhûr. He had promised to leave a considerable force at Âgria to assist his brother, but in spite of this promise he left only a few men in the city under the command of Sikandâr.

After the battle between Shîr Khân and Humâyûn, in which the latter sustained a severe defeat, Mirzâ Kâmiân rebelled again and meditated marching on Kâbul. In the meantime Humâyûn, after suffering great hardships, proceeded to Qandhâr, but hearing that Mirzâ Kâmrân and Mirzâ 'Askari were plotting to make him a prisoner, he set out for 'Irâq, and, after travelling through many cities, came to Qandhâr. Here he collected a great force and proceeded to take possession of Kâbul from Kâmrân. The prince also marched out to fight his brother, but it so happened that every day numbers of soldiers and officers deserted Kâmiân and joined Humâyûn. The prince lost his courage and asked his brother's forgiveness. Humâyûn promised it on condition of his making submission, but Kâmrân did not agree to this, and shut himself up in the fort of Kâbul while all his soldiers joined Humâyûn. Kâmrân then fled to Gaznî, but, being refused admission into the city by the governor, he went to Shâh Husayn Argûn, whose daughter he married. When Humâyûn was engaged in war with Sulaymân Mirzâ in Badakhshân, Kâmiân, seizing his opportunity, assembled a strong force and marched to Kâbul. When he entered the city, the officers whom Humâyûn had left in charge of it were quite unprepared. Kâmiân slew most of them and appointed his own men to guard Humâyûn's ladies and the young Akbar, who was then about four years old. On hearing the news Humâyûn hastened back towards Kâbul. Kâmiân, collecting all the forces he could, sent two of his generals, Shîr Âlî and Shîh Afgân, to stop the progress of Humâyûn, but they were repeatedly repulsed by the imperial troops, and the emperor at last reached the suburbs of Kâbul. Shîr Afgân then marched against Humâyûn at the head of all the forces of Kâmiân, but after a severe fight this general was defeated, taken prisoner, and put to death. It happened that a caravan with a large number of horses arrived in the vicinity of Kâbul, and Kâmrân sent Shîr 'Alî with a large force to bring these horses into the city. Humâyûn being informed of this movement drew nearer to the city and closed all the means of ingress and egress, so that Shîr 'Alî on his return could find no way to enter the city. Kâmrân now endeavoured to cut a way through for Shîr 'Alî, but was driven back by the imperial force. In this state of affairs most of the

trusted officers of Kamran deserted him and joined Humayūn. Kamran then adopted a very cowardly course. He ordered the young Akbar to be exposed on the battlements to the musket and gunshots but Providence saved the future sovereign of India. People now flocked to the help of Humayūn and he received reinforcements from Badakhshan, Qandhar and many other places. So Kamran lost heart and sued for peace. Humayūn granted it on condition of his submitting in person but Kamran was afraid to do this. Humayūn prepared to assault the fort of Kabul and the chiefs of the Chaghtai tribe being informed of Humayūn's plan advised Kamran to leave the fort without delay. Then Kamran after killing many chiefs with whom he was offended made his way harefooted out of the fort. Humayūn sent one Haji Muhammad Khan in pursuit and when he had nearly overtaken the prince the latter exclaimed that he had killed the Haji's father. So the Haji came back without making any further attempt. On his reaching the foot of the mountains of Kabul Kamran was attacked and plundered by a party of Hazaras who afterwards on recognising the prince conducted him to his abhorrent Shir Ali. Here he remained for about a week till he was joined by nearly 150 horsemen. With this small force Kamran marched against Gūr and after defeating the governor whose horses and asses fell into his hands he went to Balkh where he met Pir Muhammad Khan the ruler. This ruler came to Badakhshan to the assistance of the prince. Many soldiers began to join Kamran and he was now strong enough to march against Sulaymān Mirza and Ibrahim Mirza. These Mirzas having no power to resist Kamran left Tashkan and went to Koh-i. The prince established his authority over many parts of Badakhshan. In the meantime Karracha Khan and some other nobles who had vainly requested Humayūn to accept some of their proposals now revolted again at the emperor and set off to join Kamran at Badakhshan. Humayūn then made preparations to march against these conspirators and sent orders to Mirzā Hindāl Sulaymān Mirza and Ibrahim Mirza. Kamran sent Shir Ali against Mirzā Hindāl but he was taken prisoner by the prince and brought before Humayūn who with his usual compassion not only pardoned Shir Ali but made a grant to him of Gūr. Kamran leaving Karracha Khan and others at Kishana went to Tashkan. Prince Hindāl was sent against Karracha Khan but at the first charge the prince's troops were defeated. Humayūn then marched against Kamran but the prince seeing that he was not in a position to encounter the emperor returned to Tashkan. This place was shortly afterwards invested by the emperor who had been joined by Sulayman Mirzā. Kamran then sought the assistance of the Uzbeks but he was blankly refused. Having no other course Kamran then requested Humayūn to allow him to go to Mecca and the emperor agreed to it on condition that the prince sent the rebellious chiefs to the royal court. Kamran sent all the chiefs to Humayūn with

the exception of one or two, and all of them once more received the forgiveness of the emperor Kâmiân now proceeded out of the fort, but after going a very short distance he became very much ashamed of his misconduct and resolved to pay allegiance to the emperor Humâyûn, on learning this, was greatly pleased, and ordered a ceremonial reception of his brother Humâyûn received Kâmrân with great pleasure, and gave him the ensigns of sovereignty. After some days Kâmiân also received Kolâb as Jâgû from the emperor. Now when Humâyûn had left Kâbul and was marching against Balkh, he summoned Mirzâ Kâmfâh and Mirzâ 'Askarî along with others, but these two brothers rebelled again, and would not come to pay their homage. Mirzâ Kâmrân was staying at Kolâb, when Châkar 'Alî Beg, who was hostile to the prince, attacked the city with a large force. Kâmrân sent Mirzâ 'Askarî twice against him, but 'Askarî was repeatedly defeated. Now Mirzâ Sulaymân and Mirzâ Ibrâhîm were sent against Kâmrân, and not being able to oppose them, he retreated to Rostâk. On the way he was plundered by a party of the Uzbeks. Kâmrân then intended to proceed to Hazâra by way of Bâmiân and Zohâk, but Karrâcha Khân and some other treacherous nobles of Humâyûn's court sent messages to Kâmiân advising him to take the road to Zohâk, and promised that they would help him against the emperor Humâyûn, who was informed of Kâmrân's movements, had already sent a force to Zohâk and Bâmiân to protect the country. When the two armies drew near each other, Karrâcha Khân and others deserted Humâyûn and joined Kâmiân, who, thus strengthened, gave battle. A desperate fight followed, and Humâyûn, being severely wounded, made his way out of the fight. Kâmrân took possession of Kâbul once more.

After some time Humâyûn, having been joined by Mirzâ Sulaymân, Mirzâ Ibrâhîm and Hindâl Mirzâ, marched against Kâbul. On his way he was met by Kâmiân, and a battle ensued in which Kâmrân, being defeated, took to flight. Karrâcha was taken prisoner and put to death. A body of soldiers now left the emperor and joined Kâmrân, and the prince collected a force of about 15,000 horse. Humâyûn marched to stop Kâmrân's progress, but the prince retreated towards Sind. After Humâyûn's return to Kâbul, Kâmrân, supported by the Afgâns, advanced again and the emperor once more marched against his brother. In the meantime Hâjî Muhammad Khân, one of Humâyûn's generals who had come to Gaznî without the emperor's leave, sent messages to Kâmiân, advising him to come to Gaznî and promising to help him. But before Kâmrân's arrival, Bairâm Khân reached the city by Humâyûn's order and compelled the Hâjî to go with him to Kâbul. Thus disappointed Kâmrân retreated to Peshâwar. Mirzâ 'Askarî was banished to Balkh. By the help of the Afgâns Kâmiân raised a great force again, and Humâyûn marched against him once more. In the

course of a night attack which Kāmran made on Humāyūn's camp Mirza Hindal was killed. Owing to the continuous campaigns of Humāyūn against the Afghans they could no longer protect Kāmran and he at last took refuge with Salīm Shāh Afghān one of Shīr Shāh the mortal enemy of the Mughal kings. Salīm Shāh however treated the prince like a menial and annoyed him in various ways and was preparing to imprison him in some castle when one day Kāmran cleverly managed to escape in disguise. He then sought shelter with some of the Hindū Rājās but all of them were afraid of Kāmran's enemies and refused to help him. At Mankūt he was nearly taken prisoner but disguising himself in a woman's garb he made his escape to Suikot and thence to Sulṭān Ādam Ghakār who surrendered the prince to the emperor Humāyūn. The emperor with his usual compassion and brotherly feeling wanted to overlook the grave faults of his brother but the majority of the chiefs and nobles were dead against Kāmran and they obtained an order of death signed by eminent jurists and doctors of the Muhammadan law. The king still having regard for his brother did not agree to kill him but ordered his eyes to be put out. So Prince Kāmran was blinded in A.H. 960.

The word *م* found out by Muhammad Munim from the chronograms of this incident. It is said that the prince bravely bore the torture and did not utter a single groan. Kāmran was very much ashamed of his deeds while Humāyūn did repent no less of his cruel act towards his brother.

Kāmran with the emperor's permission then left for Mecca and after completing three Hajj's died there on the 11th Dhuḥayyah A.H. 964. The chronogram of his death is —

بگو ساد محروم در مکہ ماند

The word *بگو* should be omitted in calculating the chronological value.

Maulānā Qasim Kulī has given the following chronogram —

کامران آله بادشاهی را
کس نبود است همجو او در حورو
مدر کابل بکعبه والجا
خان بحق داد و تن نفاک مبرود
۸۴ تاریخ او حسن کاهی
بادشا کامران بکعبه بمرد

Kâmiân left one son named Abul Qâsim Muzâ, who also was well versed in poetry, and adopted the poetical title of شوکی, Shaukatî. He was murdered in A.H. 974 by Akbar's order in the fort of Gawâhar, where he was imprisoned. The chronogram of Abul Qâsim's death is —

بماد ار کامران نام و نسائی

END OF VOL. II

